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SECOND EDITION.

NOVELLO'S ORIGINAL OCTAVO EDITION.

FAUST

(LA DAMNATION DE FAUST)

A DRAMATIC LEGEND

COMPOSED AND DEDICATED TO

FRANZ LISZT

BY

HECTOR BERLIOZ

(Op. 24).

ENGLISH VERSION BY

PAUL ENGLAND.

Price Two Shillings and Sixpence.

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HISTORICAL NOTES.

Berlioz was twenty-four years of age when he first made the acquaintance of Goethe's "Faust," through the French translation of Gérard de Nerval. He refers to this as one of the most remarkable events in his life. The book was his constant companion—at dinner, in the theatre, and even in the street. This fascination naturally resulted in his setting to music some of the lyrical portions of the French version. "Yesterday, when out driving, I composed the King of Thule ballad," he wrote to a friend in September, 1828. Other portions followed to the number of eight, which the impetuous young composer desired to see in print. He probably could not find a publisher willing to take the risk of publication, as he issued this, his *Opus* 1, at his own expense—at least, he first asked a friend to lend him a hundred francs to pay the printer's bill, but afterwards a pupil came to the rescue with the needful financial help. This interesting publication bore the following title:—

Huit Scènes de Faust.
Tragédie de Goëthe, traduites par Gérard.
Musique dédiée à Monsieur le Vicomte de Larochefoucauld, Aide de Camp
du Roi, Directeur-général des Beaux Arts, & composée par
Hector Berlioz.
Grande Partition . . . Œuvre I. Prix 30 fr.
à Paris: Chez Schlesinger.

The "Huit Scènes"—published early in 1829—consisted of the Easter Hymn, a Peasants' chorus, the Dream chorus, the Rat song, the Flea song, the King of Thule ballad, Margaret's romance, and the Soldiers' chorus. Berlioz, however, was so dissatisfied with himself in these "Eight Scenes" that he recalled and destroyed all the copies he could lay his hands upon, although Meyerbeer and others had expressed their approval of the music.

Seventeen years passed before Berlioz again took up the subject of Faust. In 1845 he undertook a concert-tour in Austria, Hungary, Bohemia and Silesia. At Vienna an amateur, in handing him a volume of old melodies said: "If you wish to please the Hungarians, compose a piece on one of their national themes." Berlioz took the hint, and the result was the famous Rakóczy March, which he wrote in one night at Vienna. During his travels the subject of Faust again took strong possession of him. He made up his mind to write nearly the whole of the libretto himself—to quote the words (translated) on the original title-page of the score: "some portions of this libretto are taken from the French translation of Goethe's 'Faust' by M. Gérard de Nerval; part of Scenes I., IV., VI. and VII. are by M. Gandonnière; the remainder of the words are by Hector Berlioz."

Once having started on his congenial task Berlioz composed his "Faust" music with wonderful speed and facility. He wrote when and where he could while on his travels —in coaches, in trains, or on steamboats. The Introduction he composed at an inn at Passau. One night, when he had lost his way in Pesth, he wrote, by the gas-light of a shop, the "Tra la la" refrain in the first chorus. At Prague he got up in the middle of the night to note down the Angels' chorus in the Apotheosis of Margaret; at Breslau the words and music of the Students' Latin song, "Jam nox stellata," were written. The remainder was composed at Paris—in his house, at a café, in the Tuileries Gardens, even on a stone in the Boulevard de Temple. He retained, touched-up, and re-cast what was best in the "Eight Scenes" of his young manhood, and the result is the fine dramatic work known in England as "Faust"—a work that has gone far to establish the fame of its composer in this country.

The first performance of "La Damnation de Faust" took place at the Opéra-Comique, Paris, December 6, 1846, under the direction of the composer, before a miserably small audience and without success. Portions of the work were given in London as follows: Acts 1 and 2 at Drury Lane Theatre, on February 7, 1848; selections at the same place on the following June 29, and at the New Philharmonic Society's concert (H. F. Chorley's translation), June 9, 1852—all three concerts being conducted by Berlioz. A copious selection formed nearly the whole of the concert given by M. Pasdeloup, at the concert-room of Her Majesty's Theatre, June 1, 1878, twenty-three years after Berlioz had left these shores.

It was, however, reserved for the composer's old friend and comrade in Paris, Charles Hallé, to give the first *complete* performance in England of the "Faust" of Berlioz. The great event took place at the Hallé concert given at the Free Trade Hall, Manchester, on February 5, 1880. This memorable performance was twice repeated in St. James's Hall, London, also under Hallé's direction, on May 21 and 22 in the same year.

October, 1903. F. G. EDWARDS.

PERSONS REPRESENTED.

MARGARET	*Mezzo-Soprano.*
FAUST	*Tenor.*
MEPHISTOPHELES	*Baritone* or *Bass.*
(The composer has written the music to suit either voice.)	
BRANDER	*Bass.*

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PART I.

SCENE I.

A plain in Hungary. Faust alone, at sunrise.

AIR. THE SPRING IS HERE.

Andantino placido. (♪ =152.)

p dolce ed espressivo

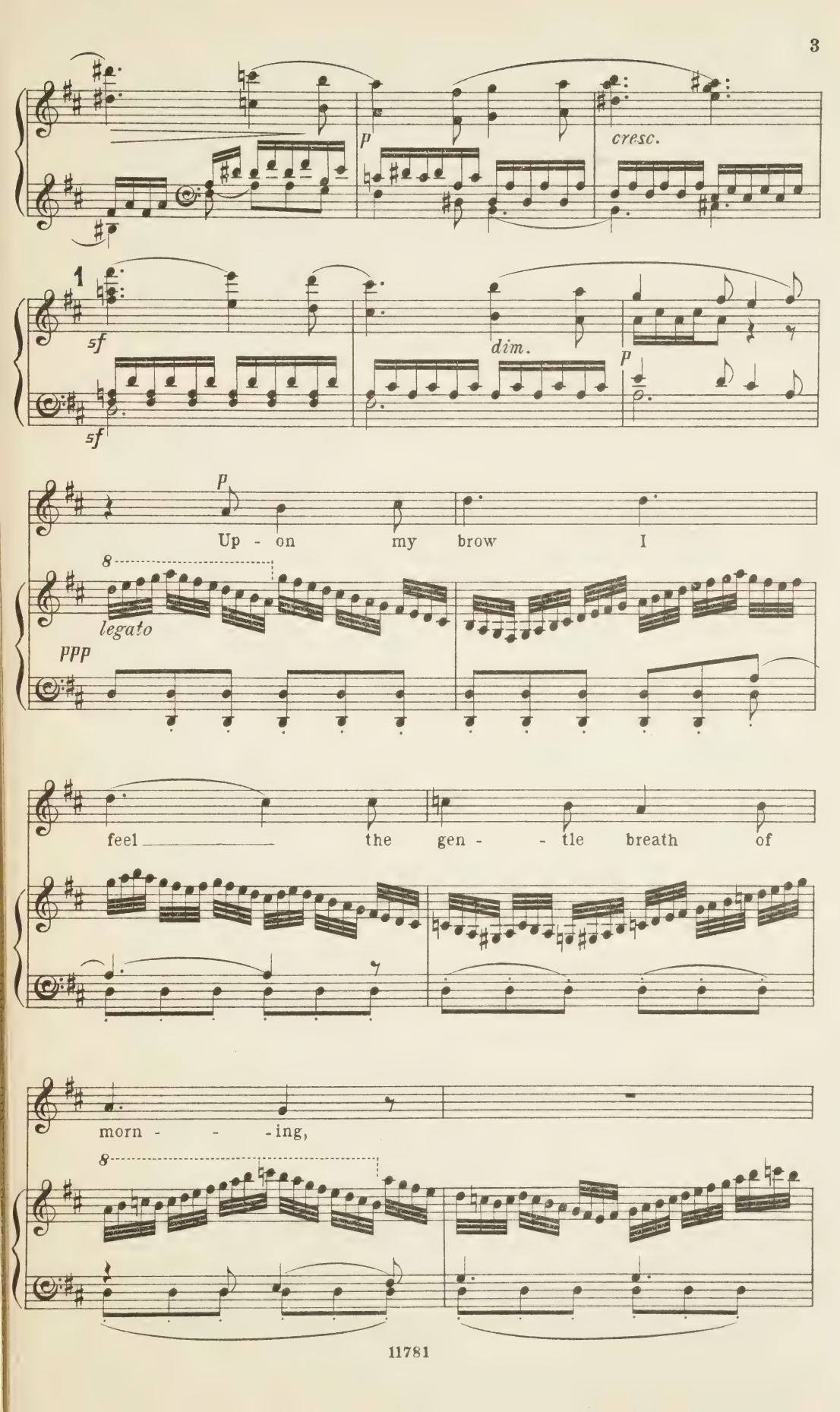
FAUST.

The spring is here, old win-ter's reign is o'er, And a-gain na-ture laughs for plea - sure; The sun

from the high dome of hea - - ven

Flood - - eth the earth with a broad stream of

light.


p
cresc.
1
sf
sf
dim.
p
p
Up - on my brow I
8
legato
ppp
feel the gen - - tle breath of
morn - - - ing,
8

And all the sun - - - lit

air with fra - - grant balm is

la - - - - - - - den.

ppp

And hark! earth is a - -

sempre ppp

- stir with the song of The birds, The long sigh of the

f *pp*

2

trees, the sound of mur - - - m'ring

cresc.

cresc. *sf*

streams! Ah! sweet it were to

f *p*

dwell for e - ver with na - - ture, Far, far from human

p *f* *pocof*

throngs, the fe - - - ver and the tur - - - moil!

pp

perdendosi

3

pp

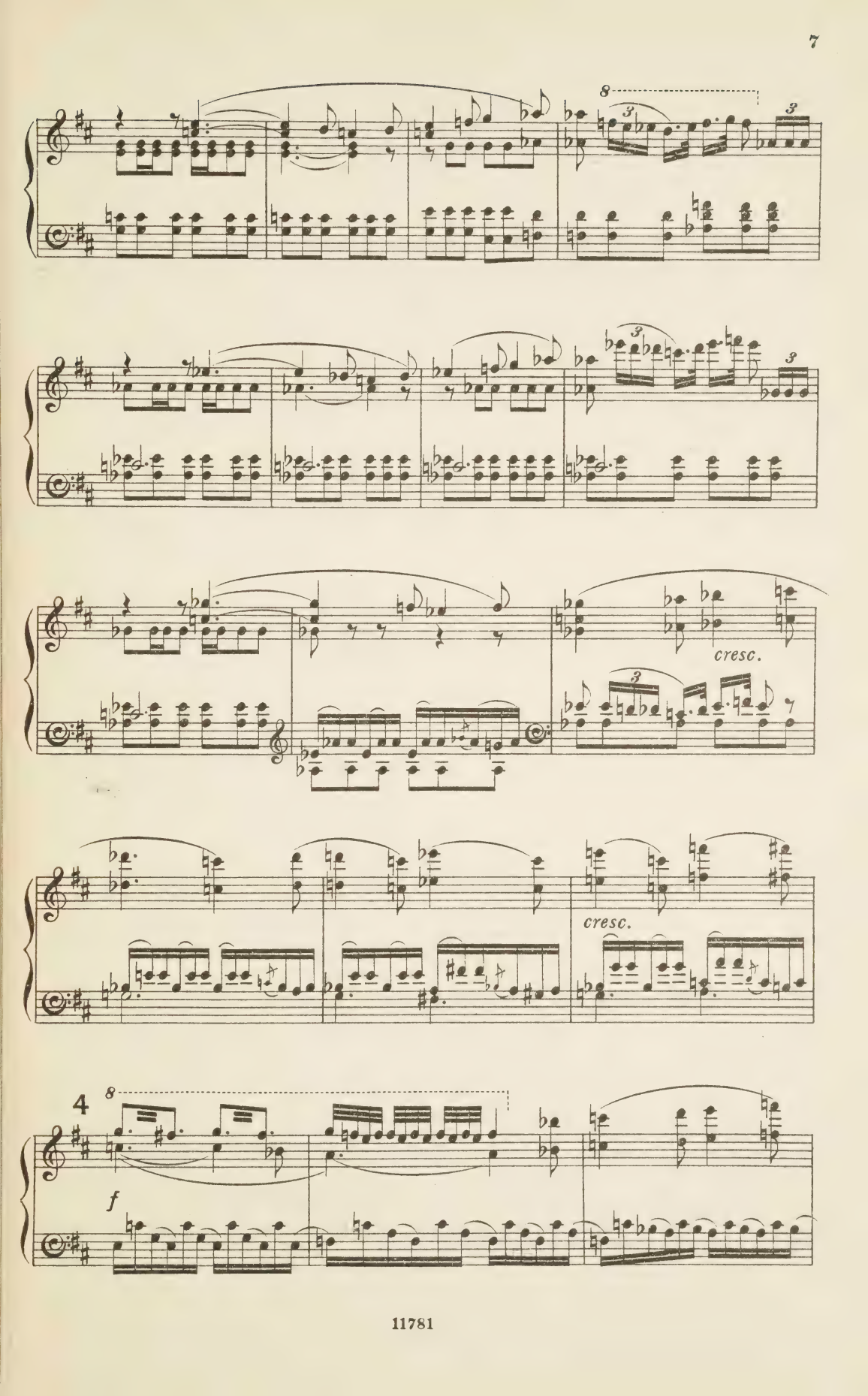
cresc.

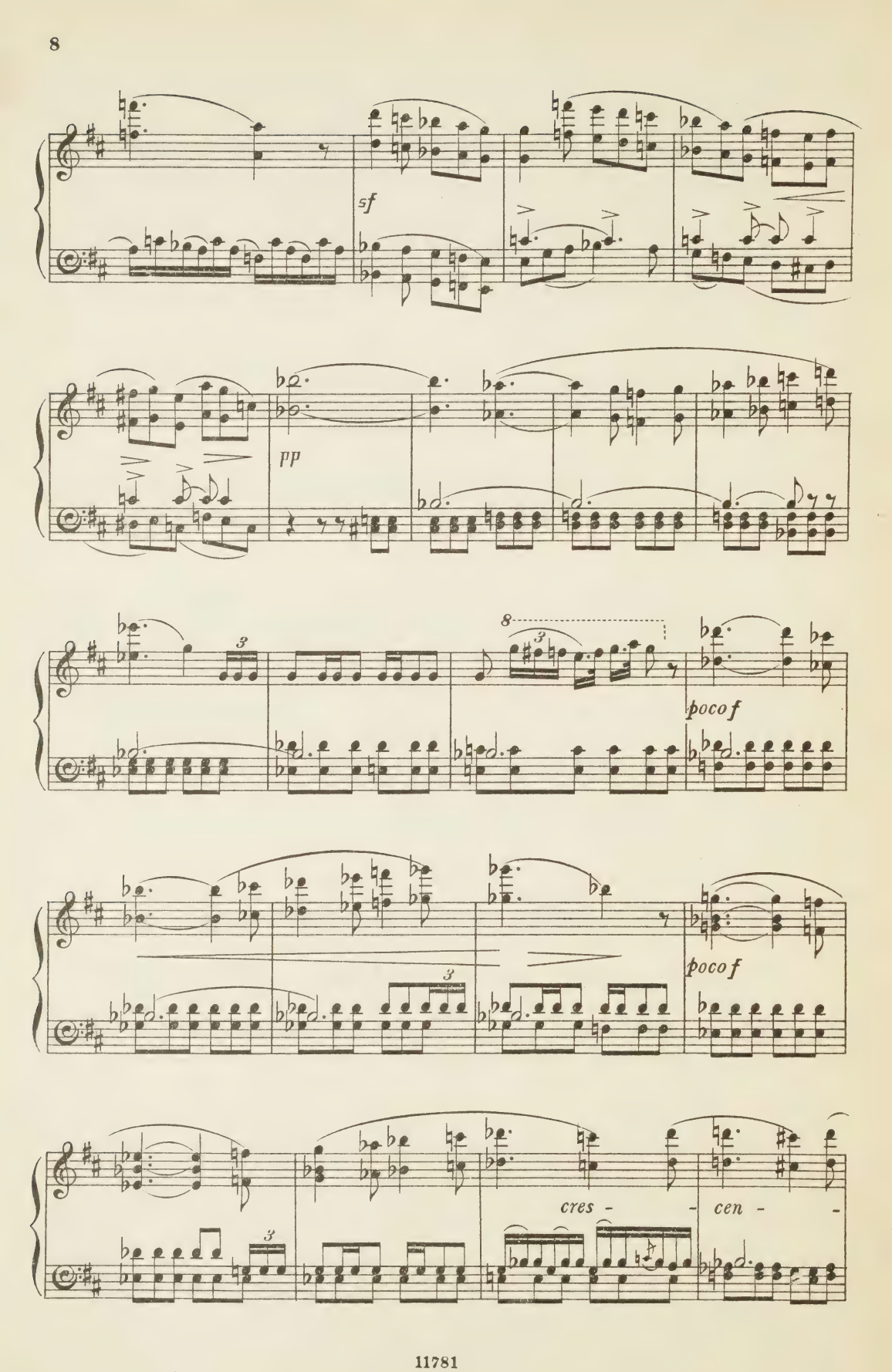
poco f

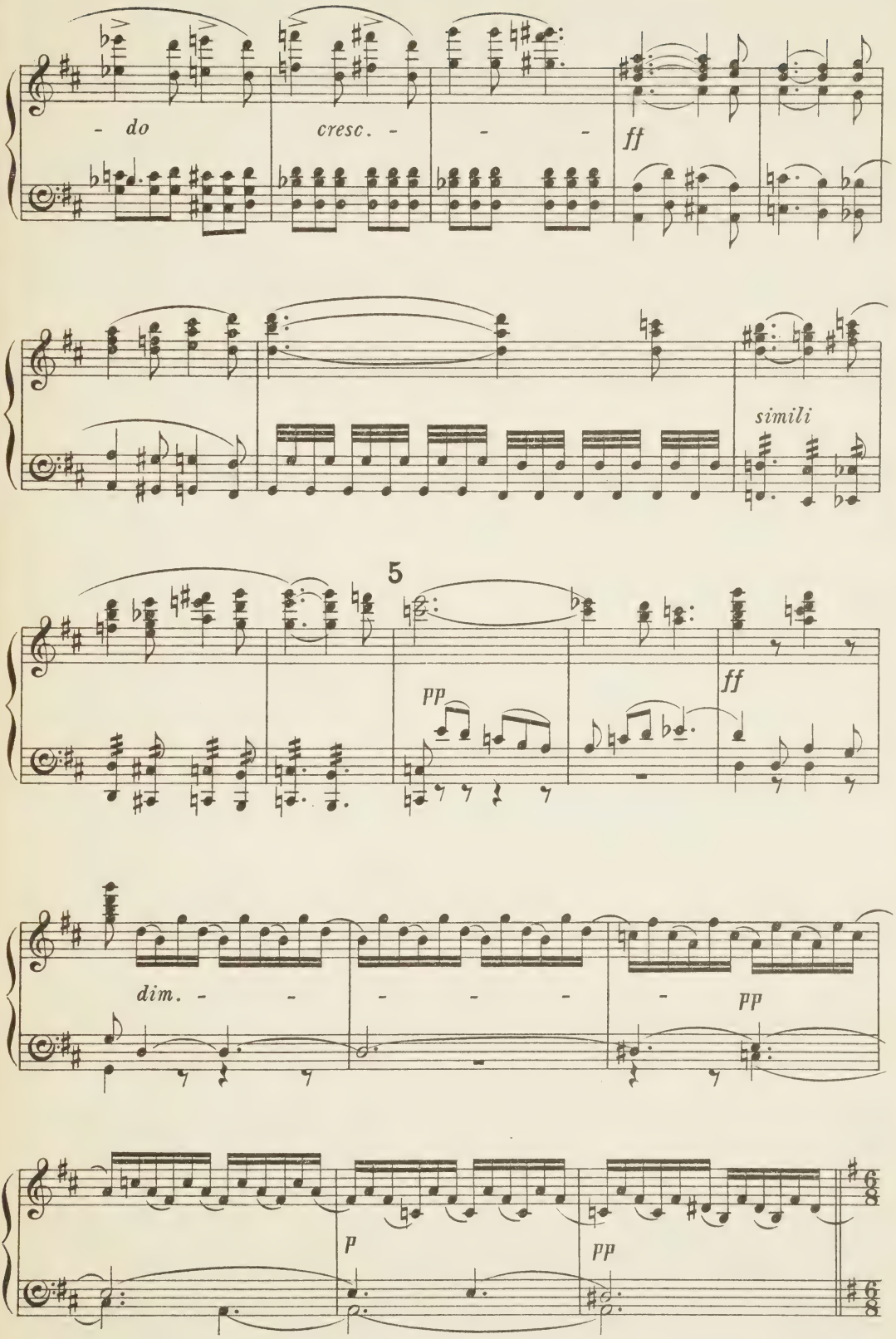
p mf

p

* Foreshadowings of the Peasant's Dance and Hungarian March.


8
3
3
3
3
cresc.
3
cresc.
4
8
f


sf
pp
pocof
pocof
cres - - cen - -


- do
cresc. - - -
ff
simili
5
pp
ff
dim. - - - - - -
pp
p
pp

SCENE II.

CHORUS and DANCE of PEASANTS.

NOW FOR THE DANCE THE SHEPHERD'S DREST.

Allegro.

Altos. (or Sopranos.)

f

Now for the dance the shep-herd's

Allegro. (♪ = ♪)

mf

mf

drest, With a po - - - sy at his breast, Rib - bons gay from his

cresc. sempre

rus-tic hat are flowing. All to the lin-den haste a-way, they haste a-

-way, And there they dance the live-long day, They

Sopranos.

6

sf Ha ha ha ha ha ha ha ha ha!

sf dance the live-long day. Ha ha ha ha ha ha ha ha ha ha ha!

6

sf

sf Lan-de-ri-ra! Ha ha ha ha

sf Lan-de-ri-ra! Now keep the bur-den go-ing! Ha ha ha ha

2nd Tenors. *mf* *sf* Tutti.

Now keep the bur-den go-ing! Ha ha ha ha

Basses.

sf Ha ha ha ha

sf

sf ha ha ha ha ha! Lan-de-ri-ra! Ha! ha! ha!

sf ha ha ha ha ha! Lan-de-ri-ra! Ha! ha! ha!

sf ha ha ha ha ha! Lan-de-ri-ra! Ha! ha! ha!

sf ha ha ha ha ha! Lan-de-ri-ra! Ha! ha! ha!

ha ha! Lan-de-ri - ra, lan-de-ri - ra!

ha ha! Lan-de-ri - ra, lan-de-ri - ra!

ha ha! Lan-de-ri - ra, lan-de-ri - ra!

ha ha! Lan-de-ri - ra, lan-de-ri - ra!

sf

7 *Presto.*

mf

Tra - la-la-la-la - la-la-la! Tra - la-la-la-la -

mf

Tra - la-la-la-la - la-la-la! Tra - la-la-la-la -

mf

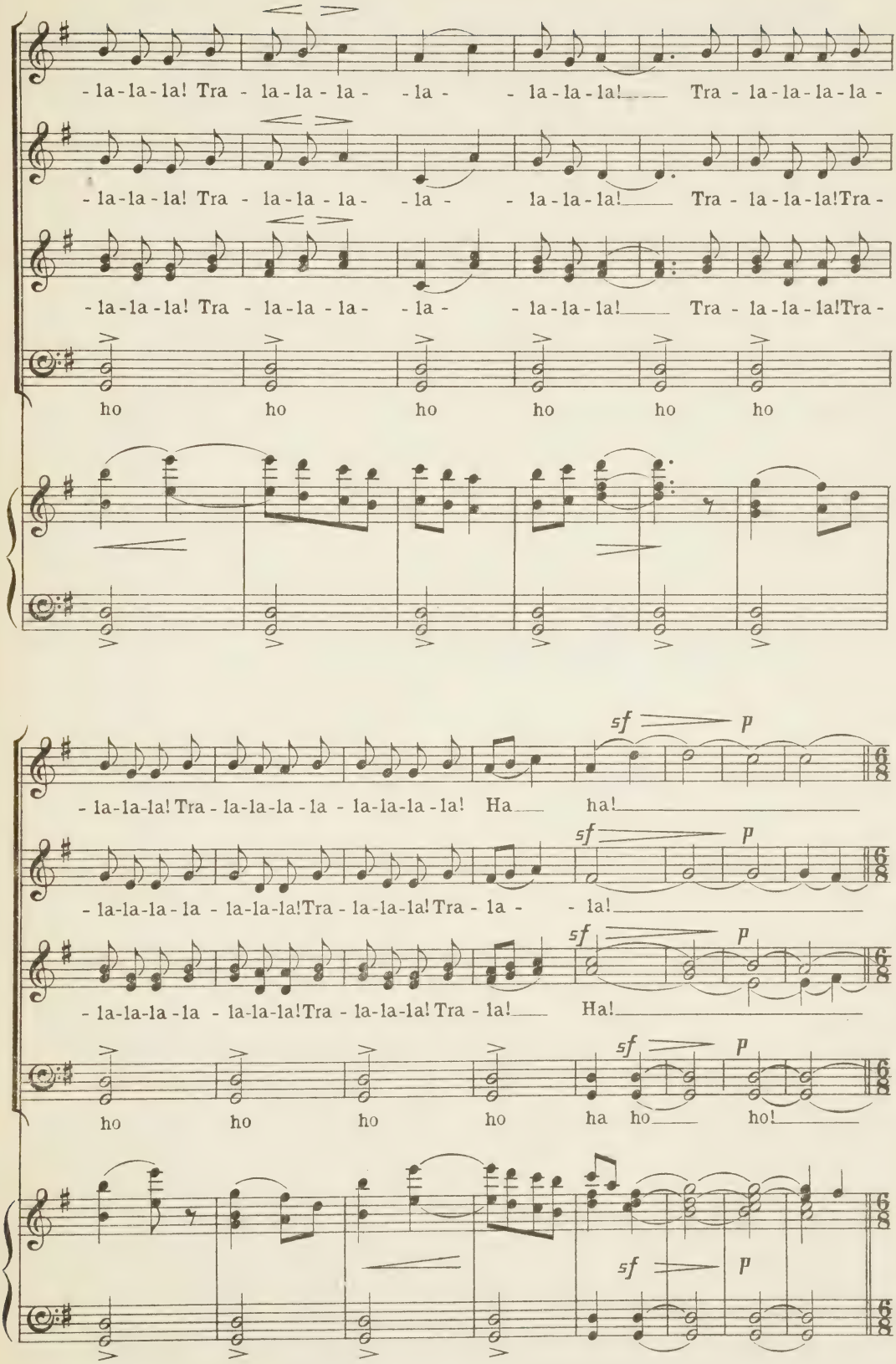
Tra - la-la-la-la - la-la-la! Tra - la-la-la-la -

mf

Ho ho ho ho

7 *Presto.* (♩ = 152.)

mf


- la - la - la! Tra - la - la - la - - la - - la - la - la! Tra - la - la - la - la -
- la - la - la! Tra - la - la - la - - la - - la - la - la! Tra - la - la - la! Tra -
- la - la - la! Tra - la - la - la - - la - - la - la - la! Tra - la - la - la! Tra -
ho ho ho ho ho ho
sf p
- la - la - la! Tra - la - la - la - la - la - la - la - la! Ha ha!
sf p
- la - la - la - la - la - la - la! Tra - la - la - la! Tra - la - la!
sf p
- la - la - la - la - la - la - la! Tra - la - la - la! Tra - la! Ha!
sf p
ho ho ho ho ha ho ho!
sf p

8 *Andantino.*

FAUST.

p

What

The Conductor is to beat six quavers in a bar till the *Allegro* [*Presto*] begins.
(Composer's note.)

8 *Andantino.*

pp

sounds of mirth up - on the wind are borne?

Presto. *mf*

Tra

mf

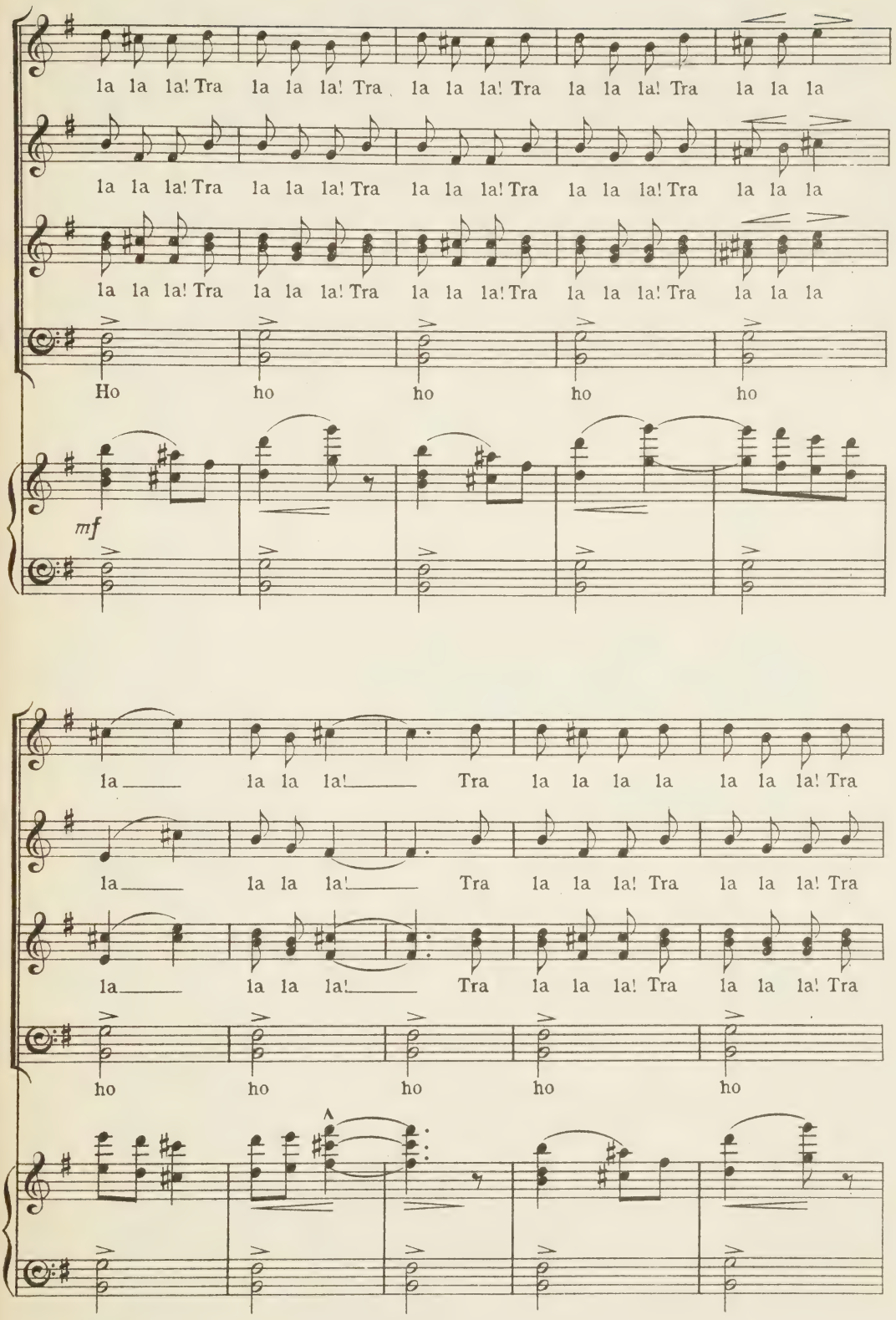
Tra

mf

Tra

Presto.

p


la la la! Tra la la la! Tra la la la! Tra la la la! Tra la la la
la la la! Tra la la la! Tra la la la! Tra la la la! Tra la la la
la la la! Tra la la la! Tra la la la! Tra la la la! Tra la la la
Ho ho ho ho ho
mf
la la la la! Tra la la la la la la la! Tra
la la la la! Tra la la la! Tra la la la! Tra
la la la la! Tra la la la! Tra la la la! Tra
ho ho ho ho ho

la la la la la la la la! Ha ha!

la la la! Tra la la la! Tra la la!

la la la! Tra la la la! Tra la la!

ho ho ho ho ho ho!

Andantino.

FAUST.

The vil - lagers come with the ri - sing of

The Conductor is to beat six quavers in a bar till the *Allegro* begins.
(Composer's note.)

Andantino.

pp *sempre pp*

morn To dance on the green to a ju-bi-lant mea - sure

My lone-ly heart may not share in their plea - sure.

9 *Allegro.*

pp

Allegro.

f

Chorus. Altos. (or Sopranos.) *mf*

Madly the mer - ry dance goes on Till their strength

mf

is well nigh done, Right! left! right! left! and tum-bled tress-es

fly - ing! Now in a cir - cle, flush'd and warm, now all flush'd and

warm, They rest to - ge - ther, arm in arm, to -

Sopranos.

sf

Ha ha ha ha ha ha ha ha ha ha!

sf

- ge - ther arm, in arm, Ha ha ha ha ha ha ha ha ha ha ha!

sf *sf*

sf *sf*

Lan-de-ri - ra! Ha ha ha ha

sf *sf*

Lan-de-ri - ra! Or hand on shoul - der ly - ing. Ha ha ha ha

2nd Tenors.

sf Tutti. *sf*

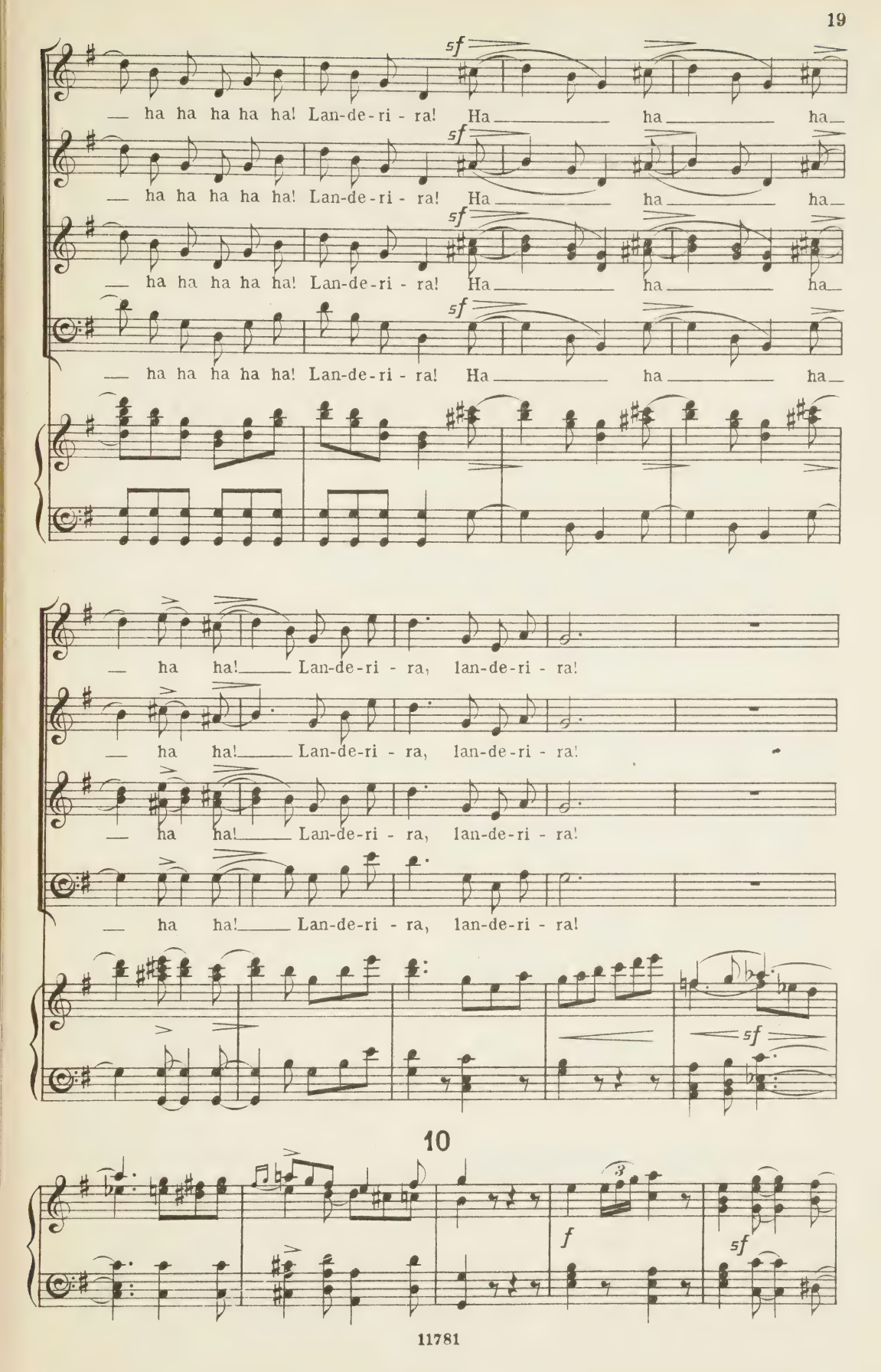
Or hand on shoul - der ly - ing. Ha ha ha ha

Basses.

sf *sf*

Ha ha ha ha

sf *sf*


sf
ha ha ha ha ha! Lan-de-ri - ra! Ha ha ha
ha ha ha ha ha! Lan-de-ri - ra! Ha ha ha
ha ha ha ha ha! Lan-de-ri - ra! Ha ha ha
ha ha ha ha ha! Lan-de-ri - ra! Ha ha ha
ha ha! Lan-de-ri - ra, lan-de-ri - ra!
ha ha! Lan-de-ri - ra, lan-de-ri - ra!
ha ha! Lan-de-ri - ra, lan-de-ri - ra!
ha ha! Lan-de-ri - ra, lan-de-ri - ra!
10
f

Tenors.

f *sotto voce*

"Strike up a - gain, good fiddlers, pray? Shall we waste our hol - i -

f *pp*

- day?" Round once more all the lads and lass-es bounded! On went the

p *mf*

dance with right goodwill, the dance with right goodwill, With

mf

1st Basses.

With

Sopranos.

sf

Ha

Altos.

sf

Ha ha ha

Tenors.

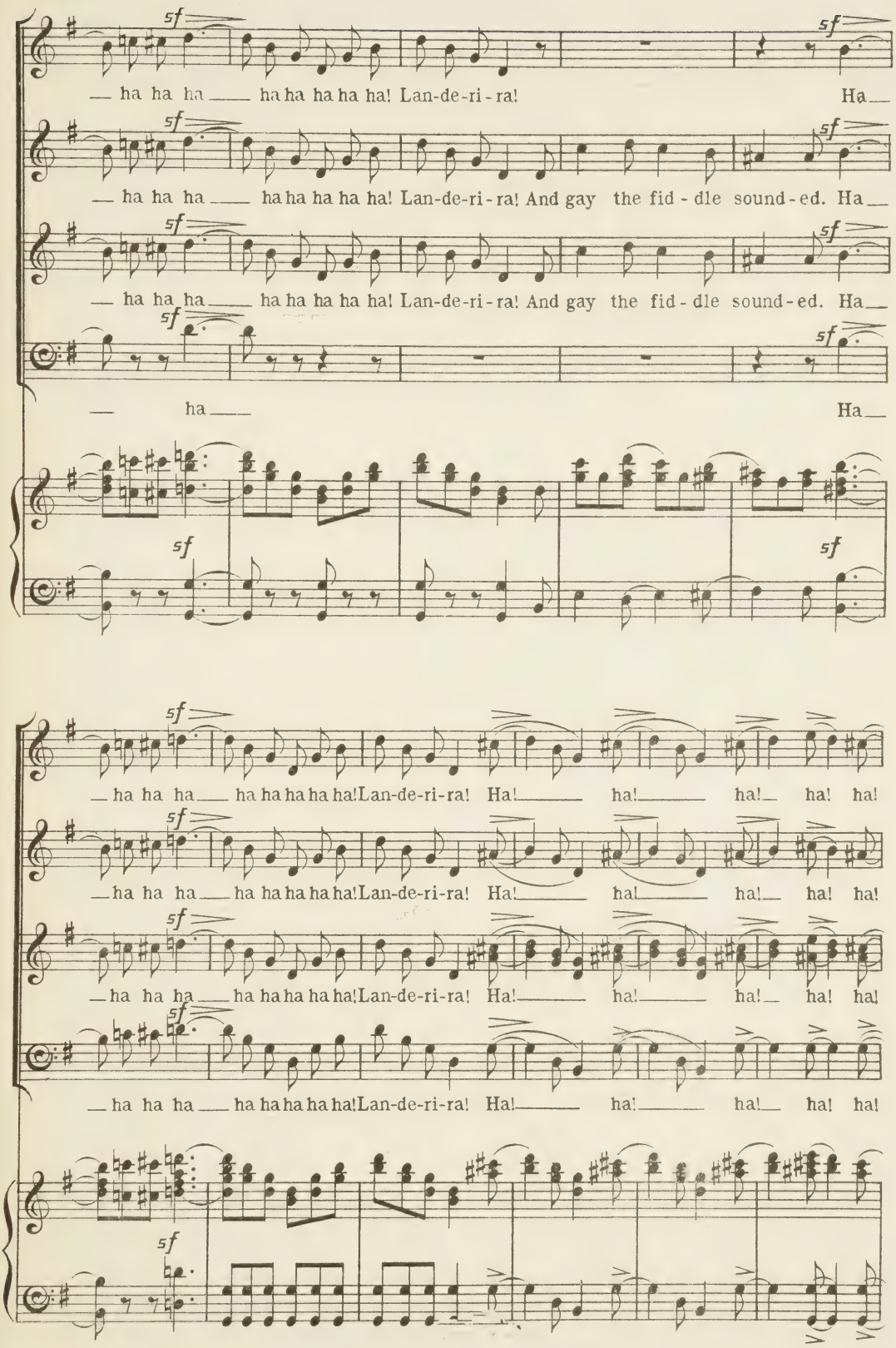
sf

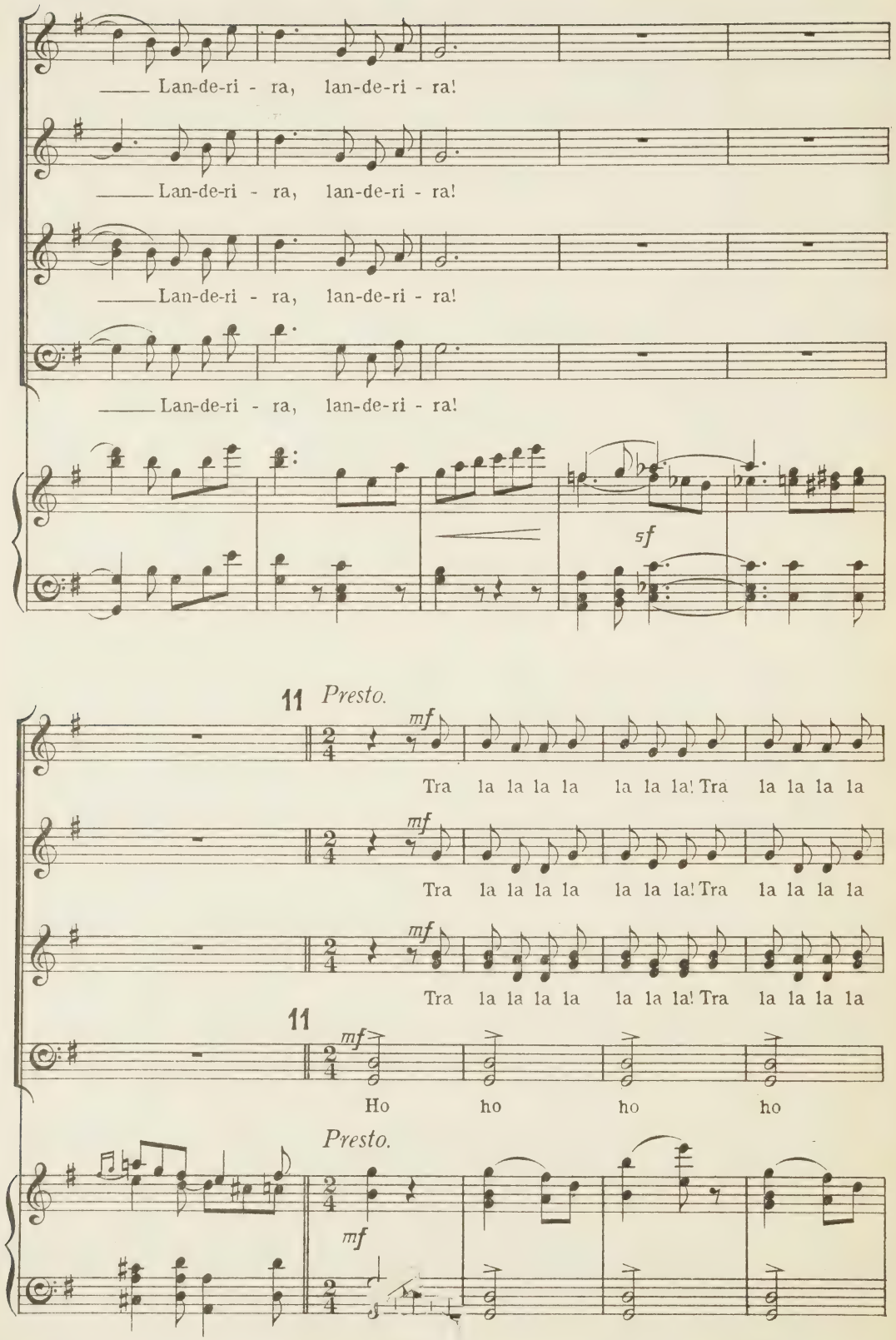
shouts of laugh - ter loud and shrill, of laugh-ter loud and shrill, Ha ha ha

Tutti. *sf*

shouts of laugh - ter loud and shrill, of laugh-ter loud and shrill, Ha

sf


sf
— ha ha ha — ha ha ha ha ha! Lan-de-ri-ra! Ha—
— ha ha ha — ha ha ha ha ha! Lan-de-ri-ra! And gay the fid-dle sound-ed. Ha—
— ha ha ha — ha ha ha ha ha! Lan-de-ri-ra! And gay the fid-dle sound-ed. Ha—
— ha — Ha—
— ha ha ha — ha ha ha ha ha! Lan-de-ri-ra! Ha! — ha! — ha! — ha! ha!
— ha ha ha — ha ha ha ha ha! Lan-de-ri-ra! Ha! — ha! — ha! — ha! ha!
— ha ha ha — ha ha ha ha ha! Lan-de-ri-ra! Ha! — ha! — ha! — ha! ha!
— ha ha ha — ha ha ha ha ha! Lan-de-ri-ra! Ha! — ha! — ha! — ha! ha!


Lan-de-ri - ra, lan-de-ri - ra!
Lan-de-ri - ra, lan-de-ri - ra!
Lan-de-ri - ra, lan-de-ri - ra!
Lan-de-ri - ra, lan-de-ri - ra!
sf
11
Presto.
mf
Tra la la la la la la la! Tra la la la la
Tra la la la la la la la! Tra la la la la
Tra la la la la la la la! Tra la la la la
11
mf
Ho ho ho ho
Presto.
mf

la la la la la la la la la la la! Tra la la la la la la la!Tra

la la la la la la la la la la la! Tra la la la la la la la!Tra

la la la la la la la la la la la! Tra la la la la la la la!Tra

ho ho ho ho ho ho ho

la la la la la la la!Tra la la la!

la la la la la la la!Tra la la la!

la la la la la la la! Tra la la la!

ho ho ho ho ho! la!

SCENE III.

An army advances.

RECIT. WHAT WARLIKE SOUNDS ARE THESE?

Moderato.

FAUST. Recit.

What war-like sounds are these, the peaceful scene a -

Moderato. Recit.

p *trem.*

Allegro non troppo.

- larm - ing?

Allegro non troppo. ♩ = 88.

mf

Recit. *Allegro.*

Ha! Hun-ga-ry's brave sons for the com-bat are arm-ing!

Recit. *Allegro.*

p

Recit.

See, how proud - ly they ad - vance, Their weap-ons bright - ly

Recit.

Allegro non troppo.

gleaming— And what fire in their glance!

Allegro non troppo. ♩ = 88.

f

Recit.

Allegro.

They sing as they go, ev-er fresh courage gaining—

Recit.

Allegro.

p *cresc.*

Recit.

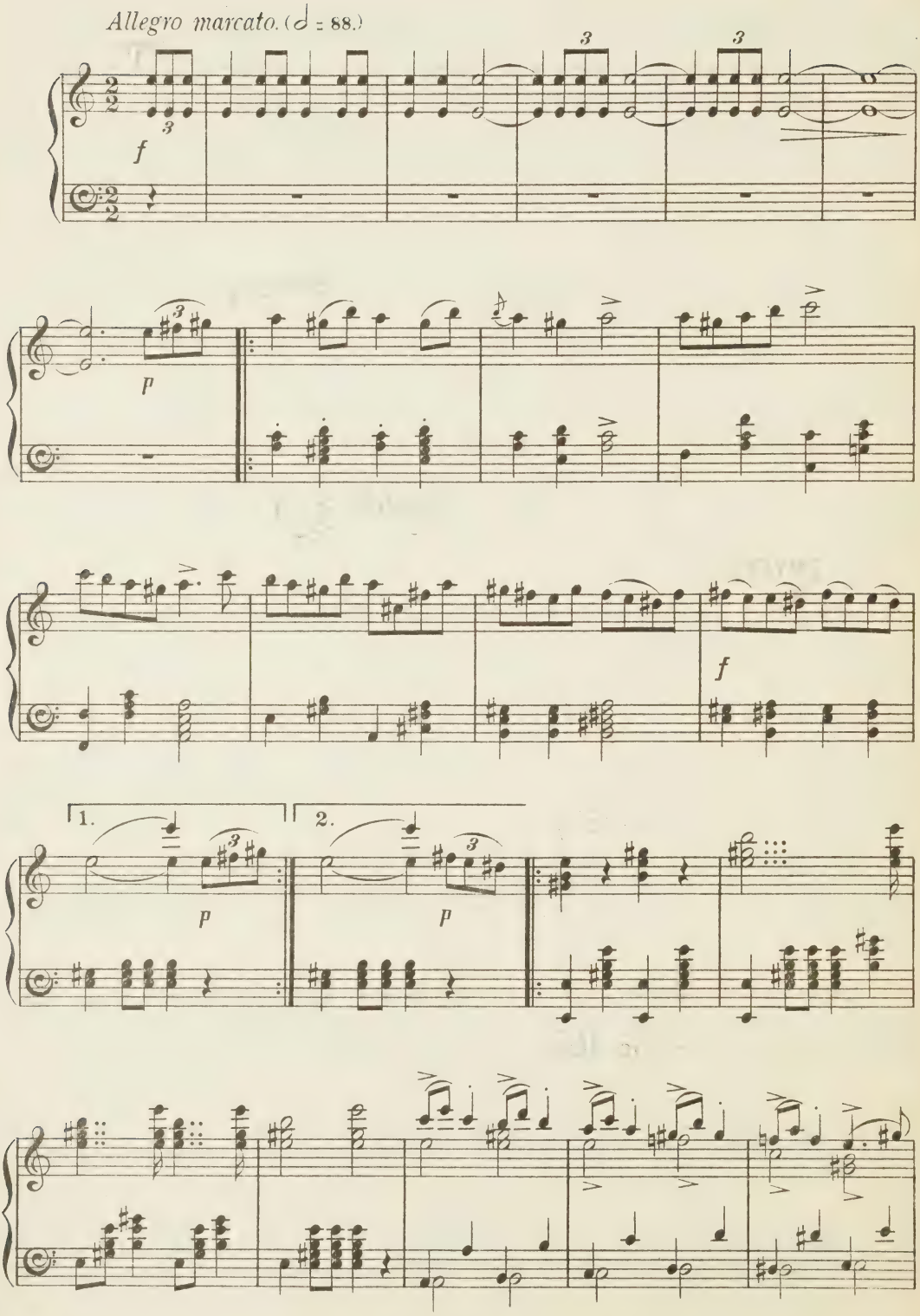
Yet my heart answers not, e - ven glo - ry disdain-ing.

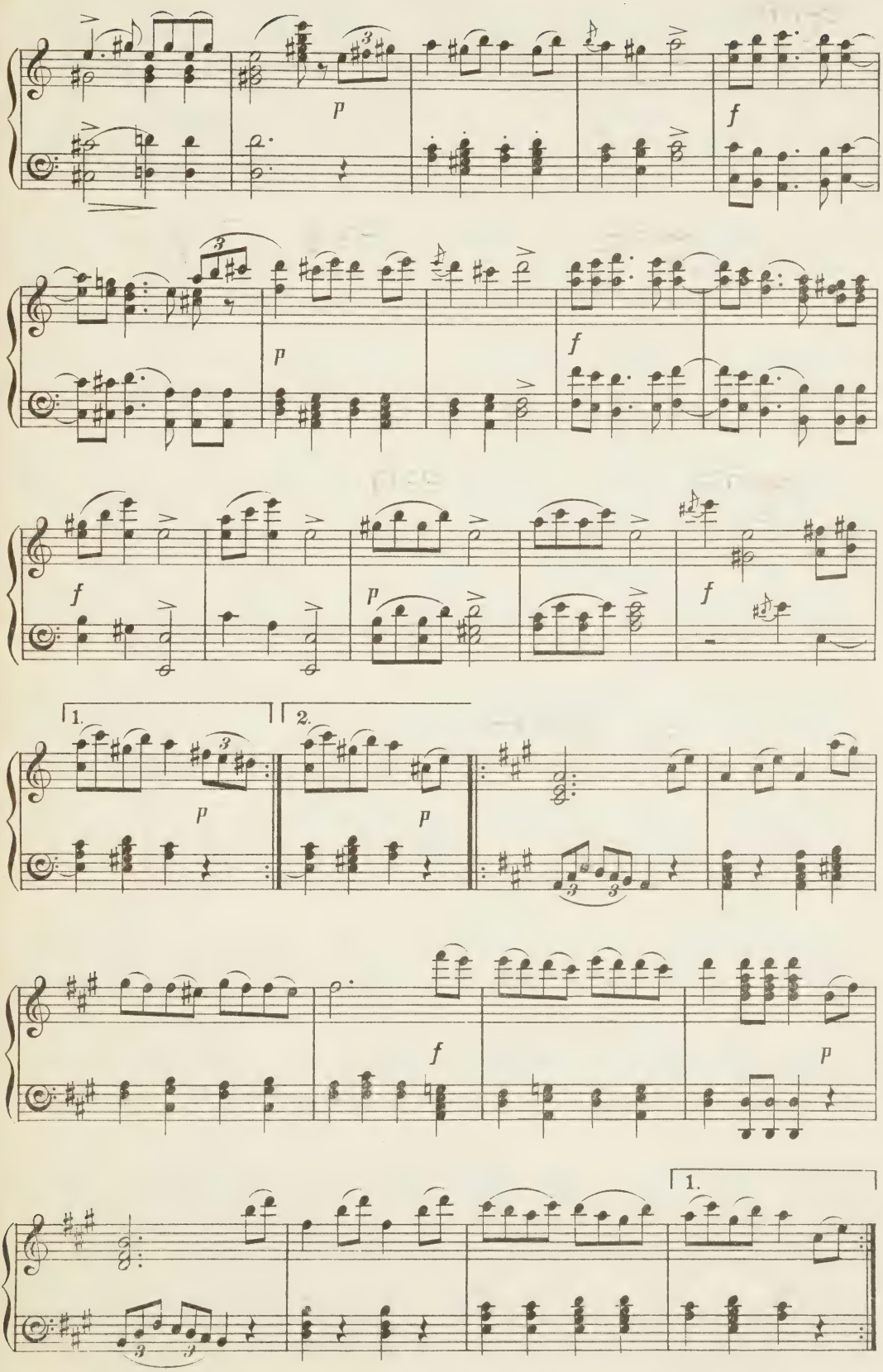
ff

HUNGARIAN MARCH.

The troops pass. Faust retires.

Allegro marcato. (𝅗𝅥 = 88.)




p
f
p
f
f
p
f
1.
2.
p
p
f
p
1.

2.

f

f

ff

p

f

p

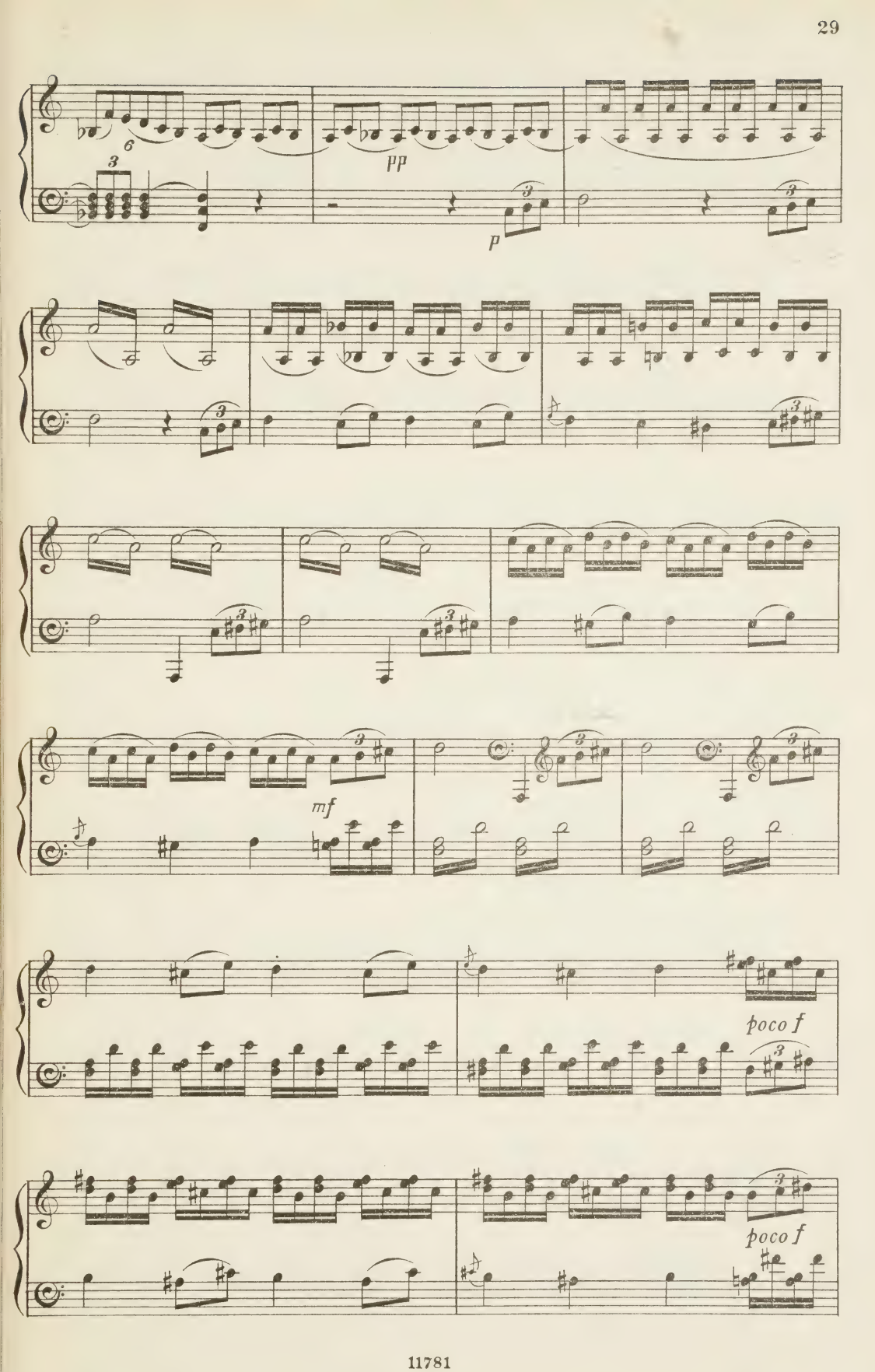
p

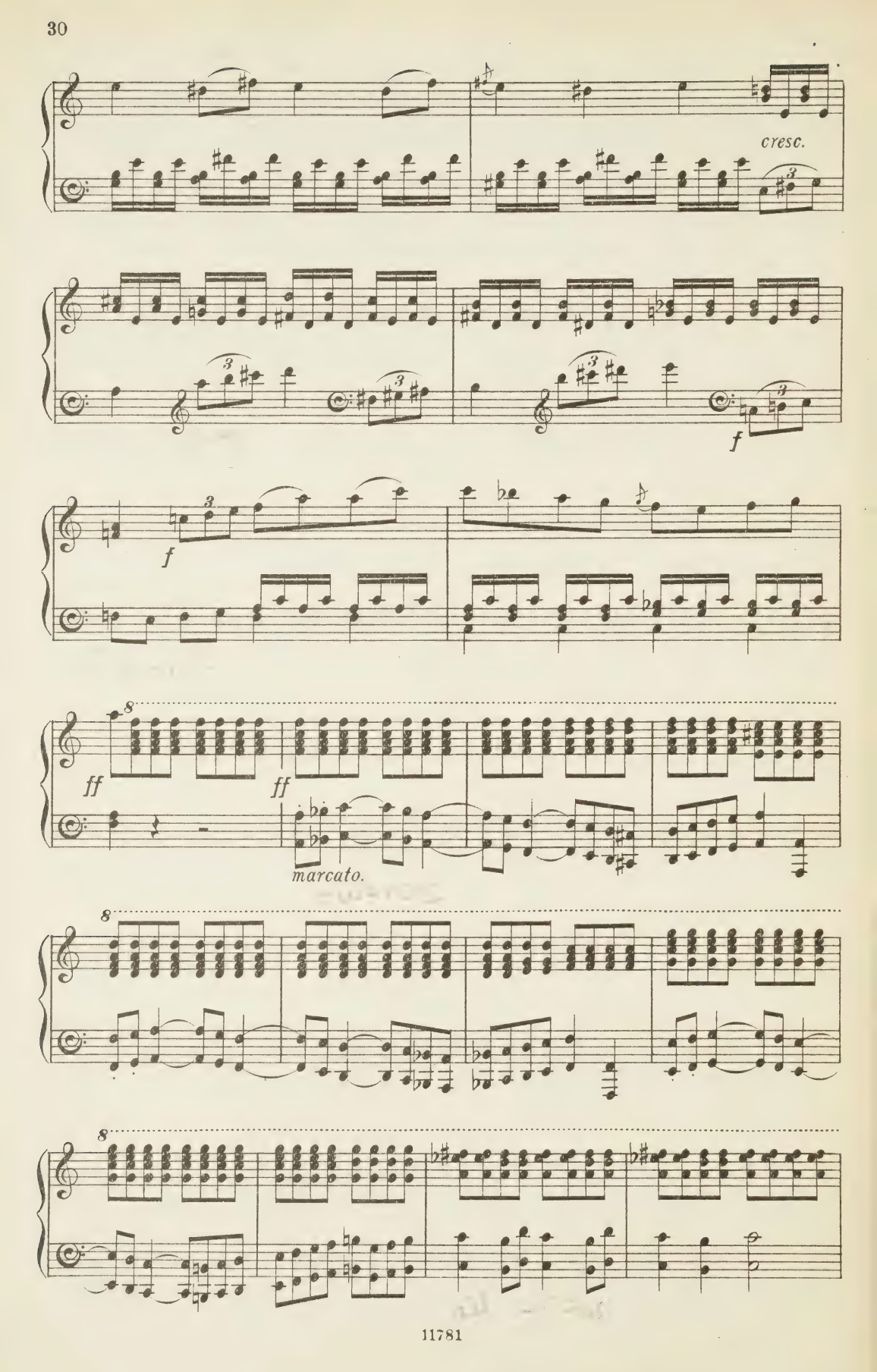
1.

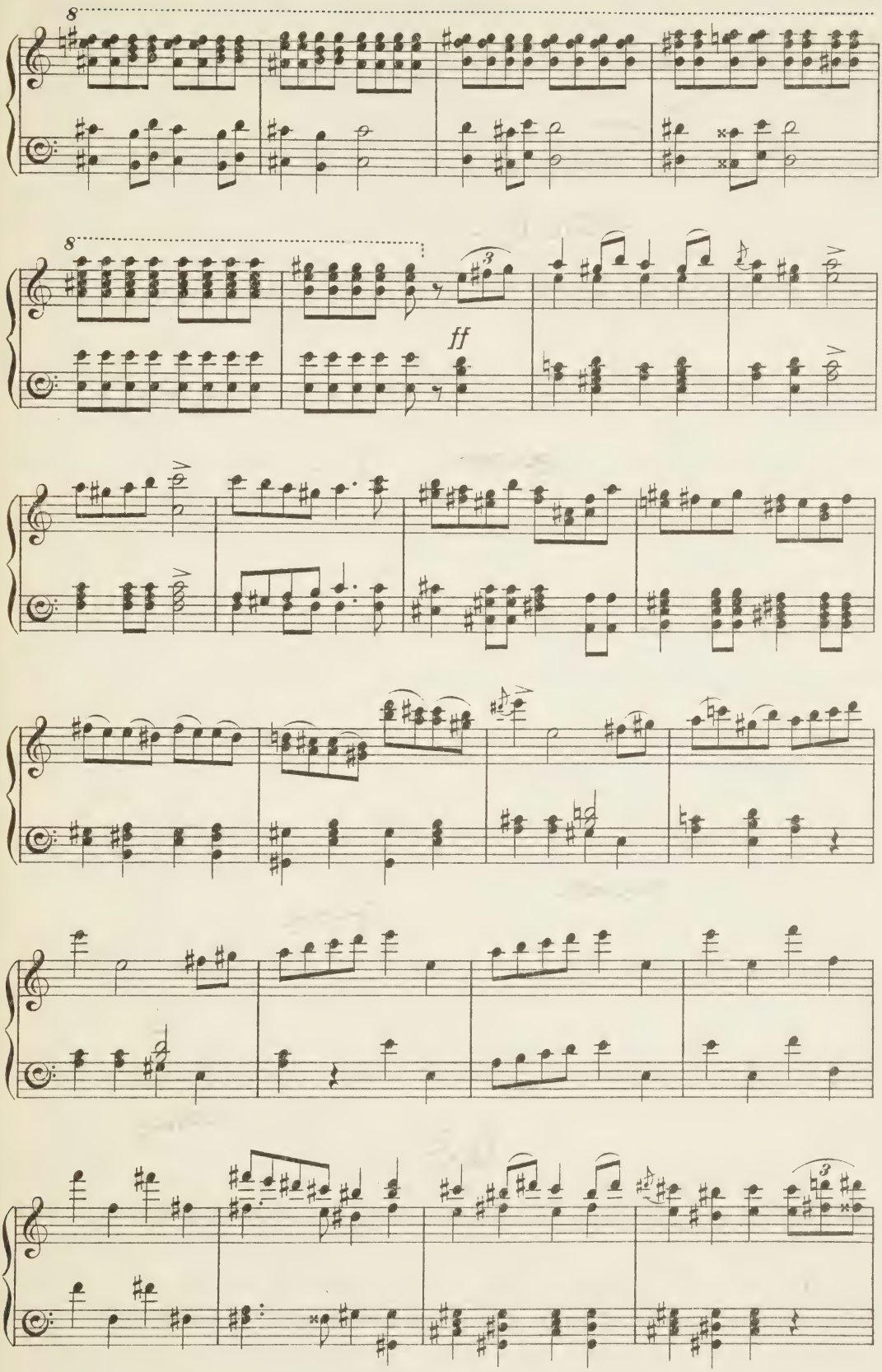
2.

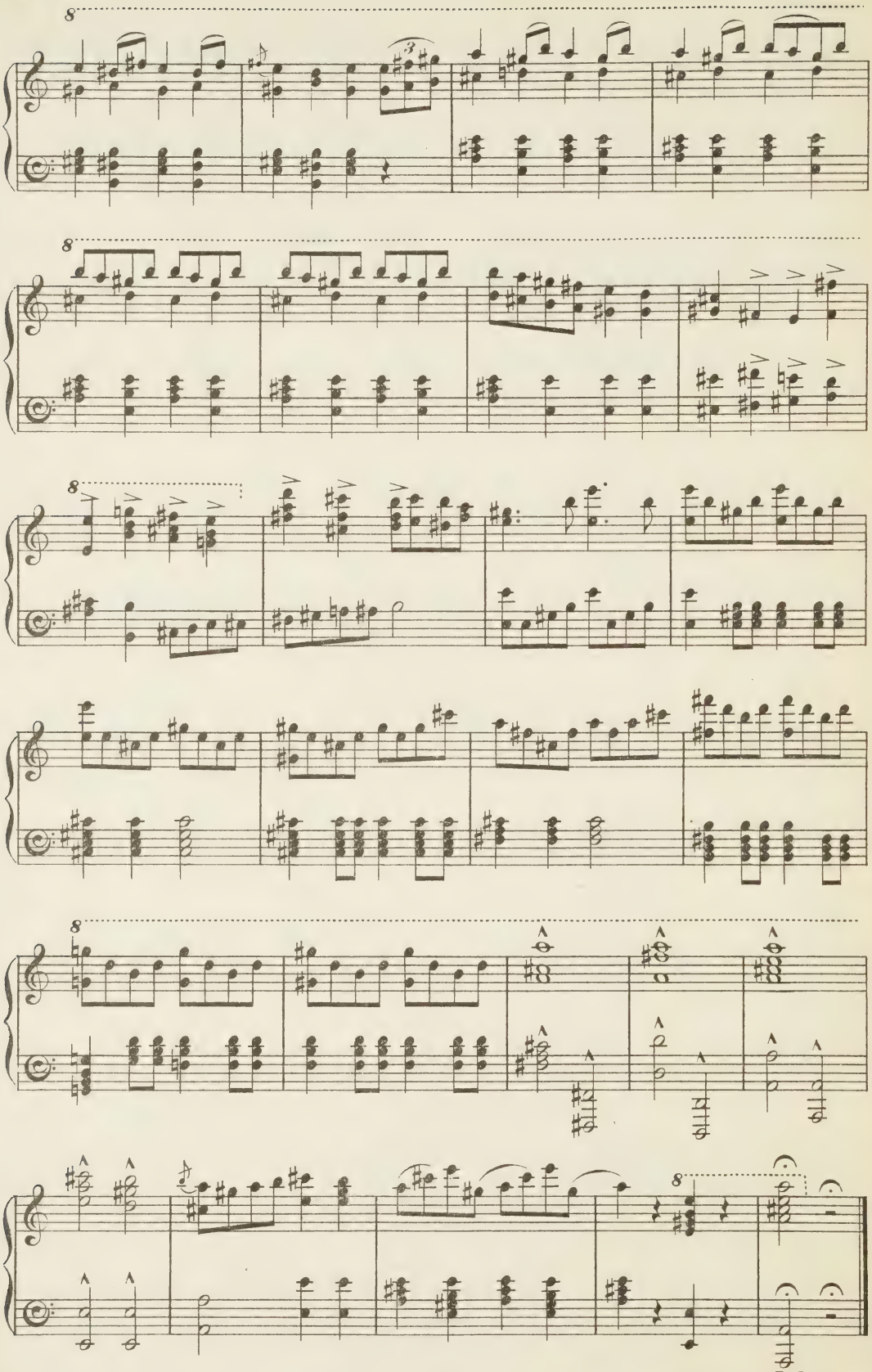
f

dim. - - -


6
3
pp
p
3
3
3
3
3
3
3
3
mf
3
3
3
poco f
3
poco f


cresc.
f
f
ff
ff
marcato.


8
8
ff



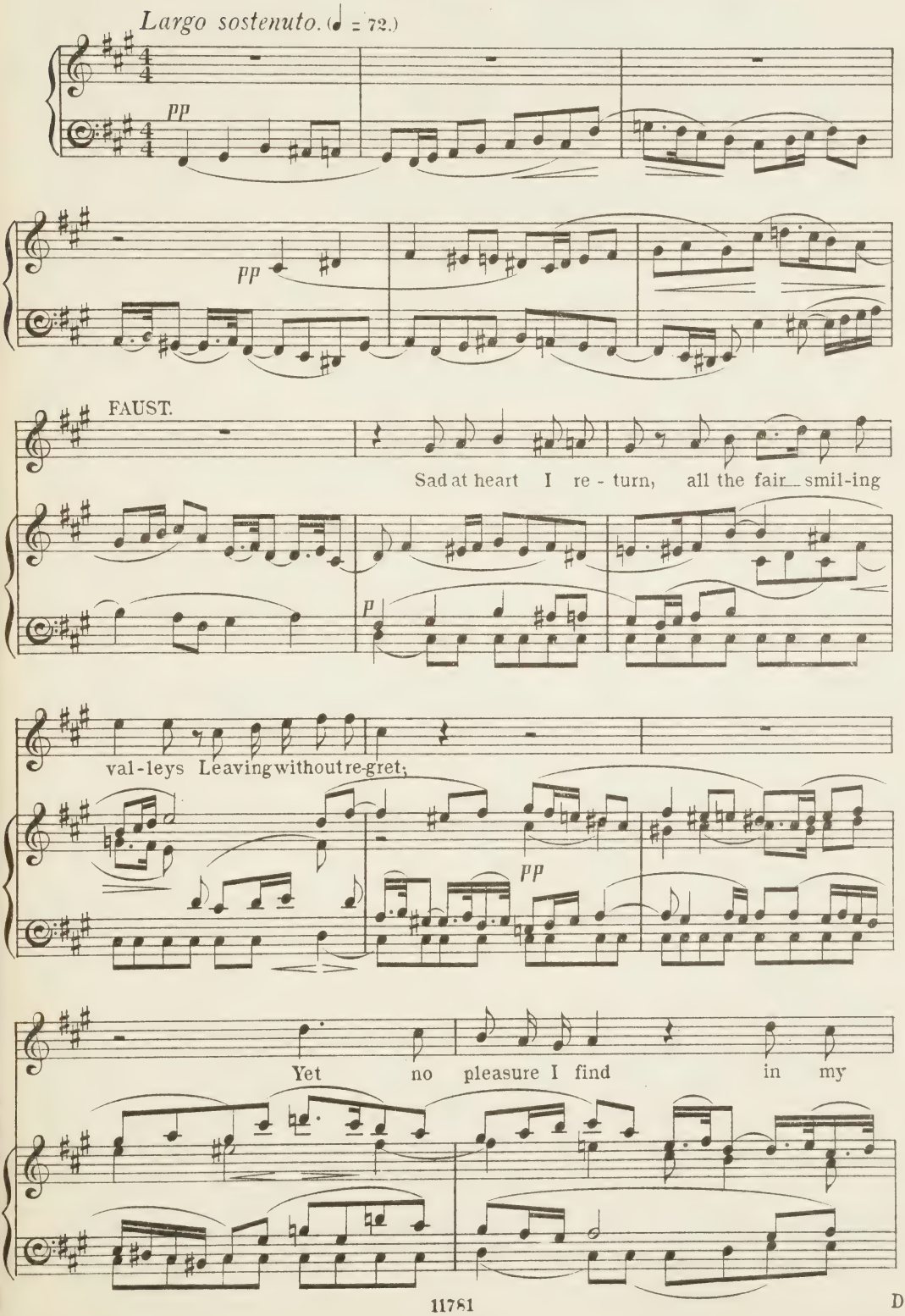
End of Part I.

PART II.

SCENE IV.

In North Germany. Faust alone in his study.

AIR. SAD AT HEART I RETURN.



own— na - tive moun - tains, In the home of my birth on-ly

13

lan - guor and pain. O the an - guish I suf - fer in this

p

dark, lone - ly cham - ber, When night en-folds the world in a

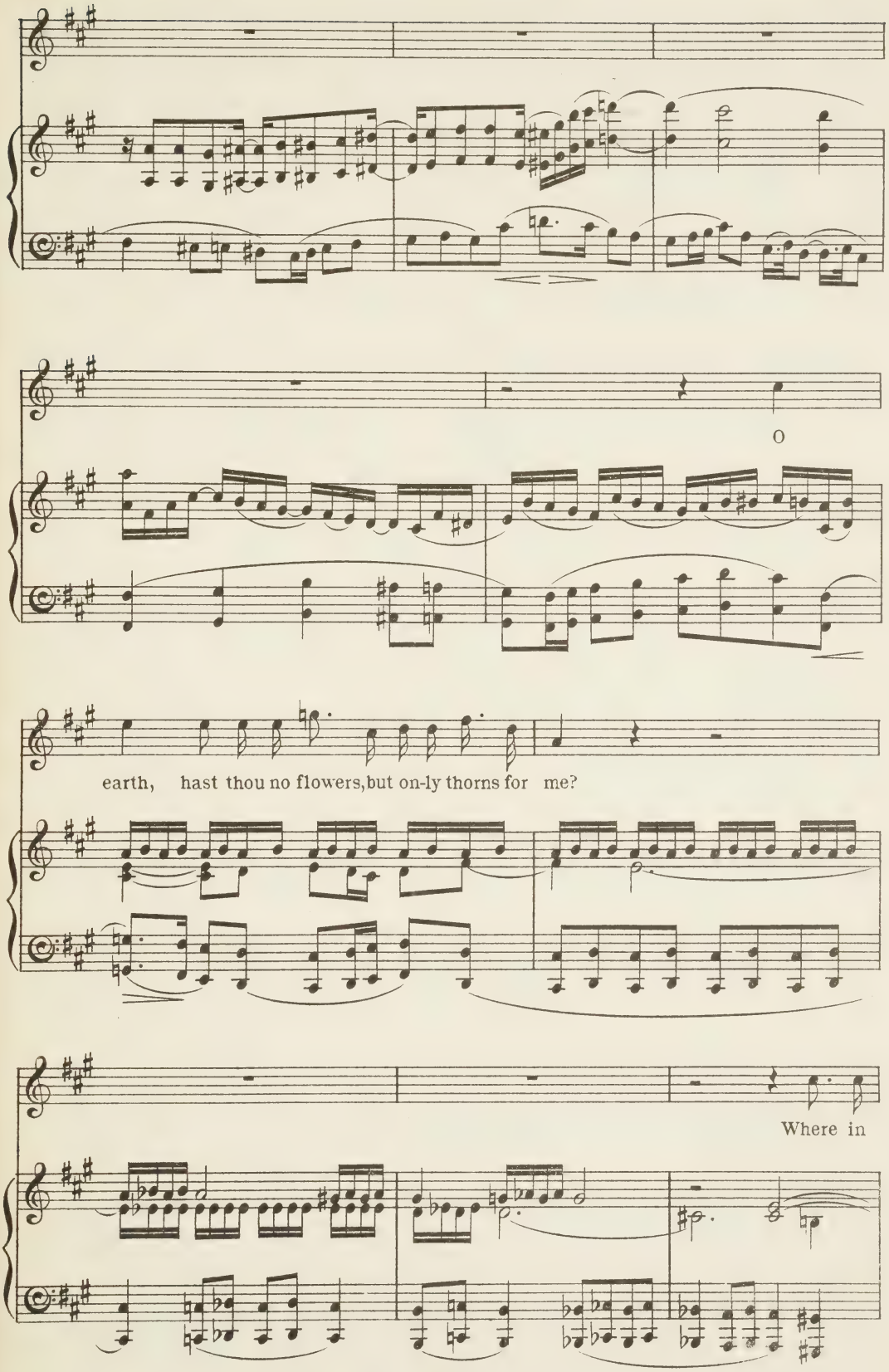
pp sotto voce

hor-ror of si - lence That steals like death on my sor - row-ful soul!

sotto voce

p

pp


O
earth, hast thou no flowers, but on-ly thorns for me?
Where in

Recit.

life shall I find the de-sire of my be-ing? Long have I sought for

Recit.

p

rest, but vain is all my seeking. 'Tis time to make an

Largo. Recit.

Largo.

p cresc. *ff* Recit.

14

Allegro. *Lento.*

end! Yet — I trem-ble! But

Allegro. *Lento.*

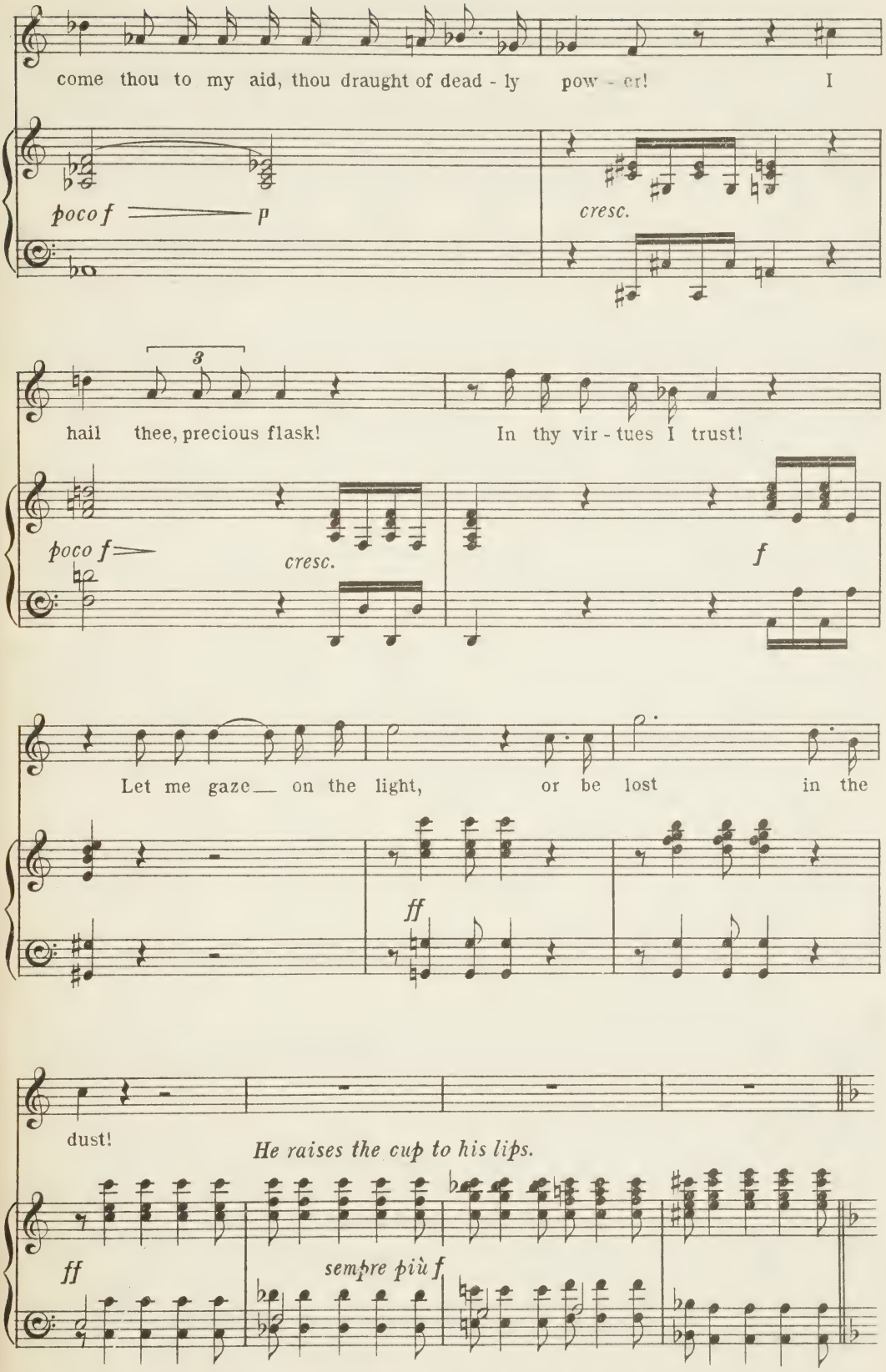
ff *p* *p*

Allegro.

why draw back from the leap that would heal my des-pair? Nay —

Allegro.

p


come thou to my aid, thou draught of dead - ly pow - er! I
poco f
p
cresc.
3
hail thee, precious flask! In thy vir - tues I trust!
poco f
cresc.
f
Let me gaze on the light, or be lost in the
ff
dust!
He raises the cup to his lips.
ff
sempre più f

EASTER HYMN.

CHRIST HATH RISEN AGAIN!

Religioso, moderato assai.

FAUST.

What sounds are those?

CHORUS.

Sopranos. *p* Christ hath ri - sen a - gain!

Altos. *p* Christ hath ri - sen a - gain!

1st Tenors. *p* The

2nd Tenors. *p* The

1st Basses. *p* The

2nd Basses. *p* The

Religioso moderato assai. (♩ = 69.)

p staccato. *f* Ped.

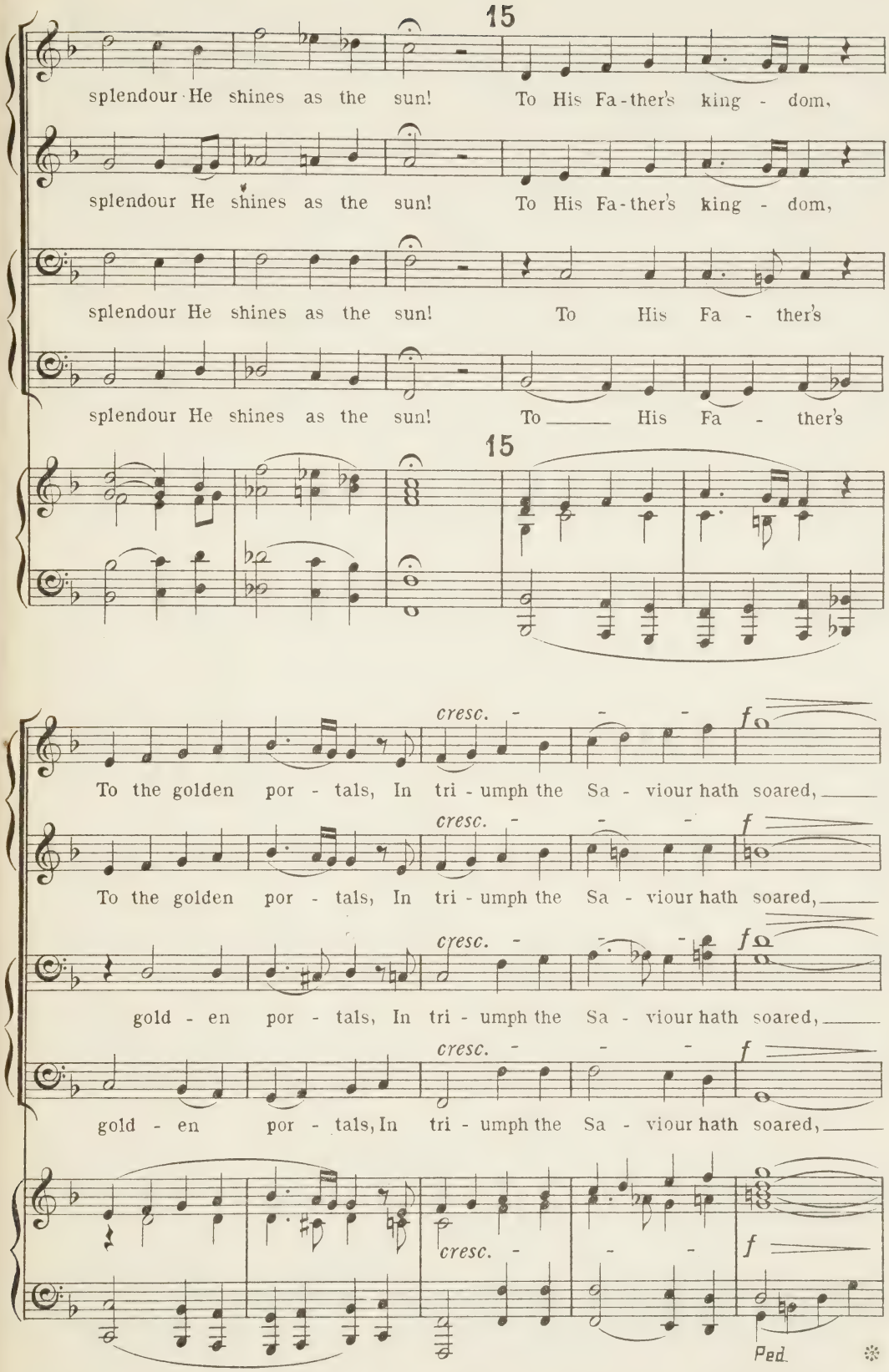
1st Tenors. vic - to-ry's won! Death hath made sur-ren-der! Now in heav'nly

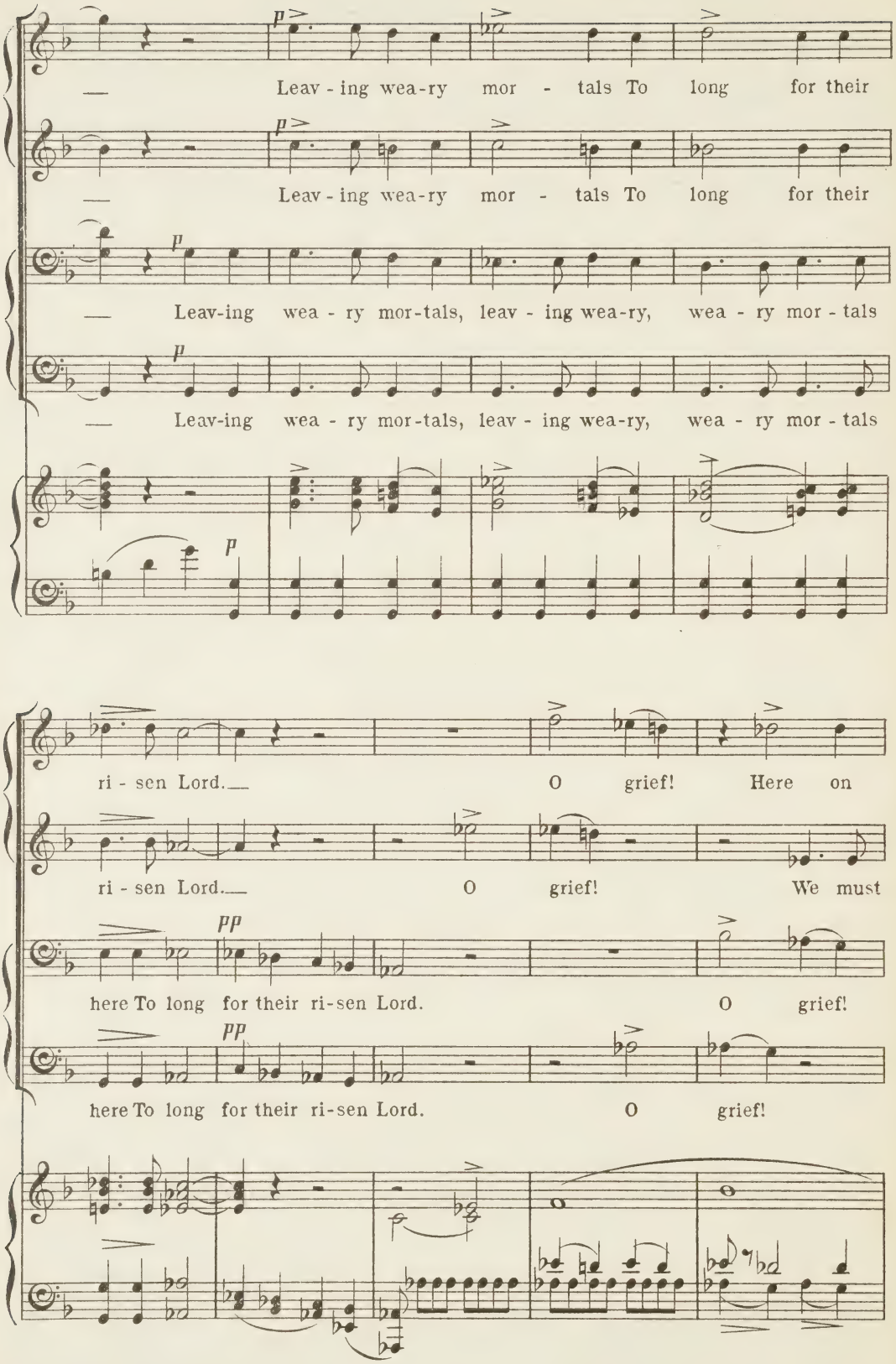
2nd Tenors. vic - to-ry's won! Death hath made sur-ren-der! Now in heav'nly

1st Basses. vic - to-ry's won! Death hath made sur - ren-der! Now in heav'nly

2nd Basses. vic - to-ry's won! Death hath made sur-ren-der! Now in heav'nly

p *p*


15
splendour He shines as the sun! To His Fa-ther's king - dom,
splendour He shines as the sun! To His Fa-ther's king - dom,
splendour He shines as the sun! To His Fa - ther's
splendour He shines as the sun! To ___ His Fa - ther's
15
To the golden por - tals, In tri - umph the Sa - viour hath soared, ___
cresc. - - - f
To the golden por - tals, In tri - umph the Sa - viour hath soared, ___
cresc. - - - f
gold - en por - tals, In tri - umph the Sa - viour hath soared, ___
cresc. - - - f
gold - en por - tals, In tri - umph the Sa - viour hath soared, ___
cresc. - - - f
Ped.


p
Leav - ing wea-ry mor - tals To long for their
p
Leav - ing wea-ry mor - tals To long for their
p
Leav-ing wea - ry mor-tals, leav - ing wea-ry, wea - ry mor - tals
p
Leav-ing wea - ry mor-tals, leav - ing wea-ry, wea - ry mor - tals
p
ri - sen Lord. O grief! Here on
ri - sen Lord. O grief! We must
pp
here To long for their ri-sen Lord. O grief!
pp
here To long for their ri-sen Lord. O grief!

earth we must lan-guish, Wea - ry souls, bowed

lan - - - guish, Wea - - ry souls, bowed

Here on earth we must lan-guish, Wea - ry souls, bowed

Here on earth we must lan-guish, Wea - ry souls, bowed

16

down by our pain; O bless - - ed

down by our pain; O bless - - ed

down by our pain; O bless - ed

down by our pain; O bless - - ed

16

p e legato

Sa - - viour, come a - gain!

Sa - - viour, O bless - - - ed

Sa - - viour, O bless - - - ed

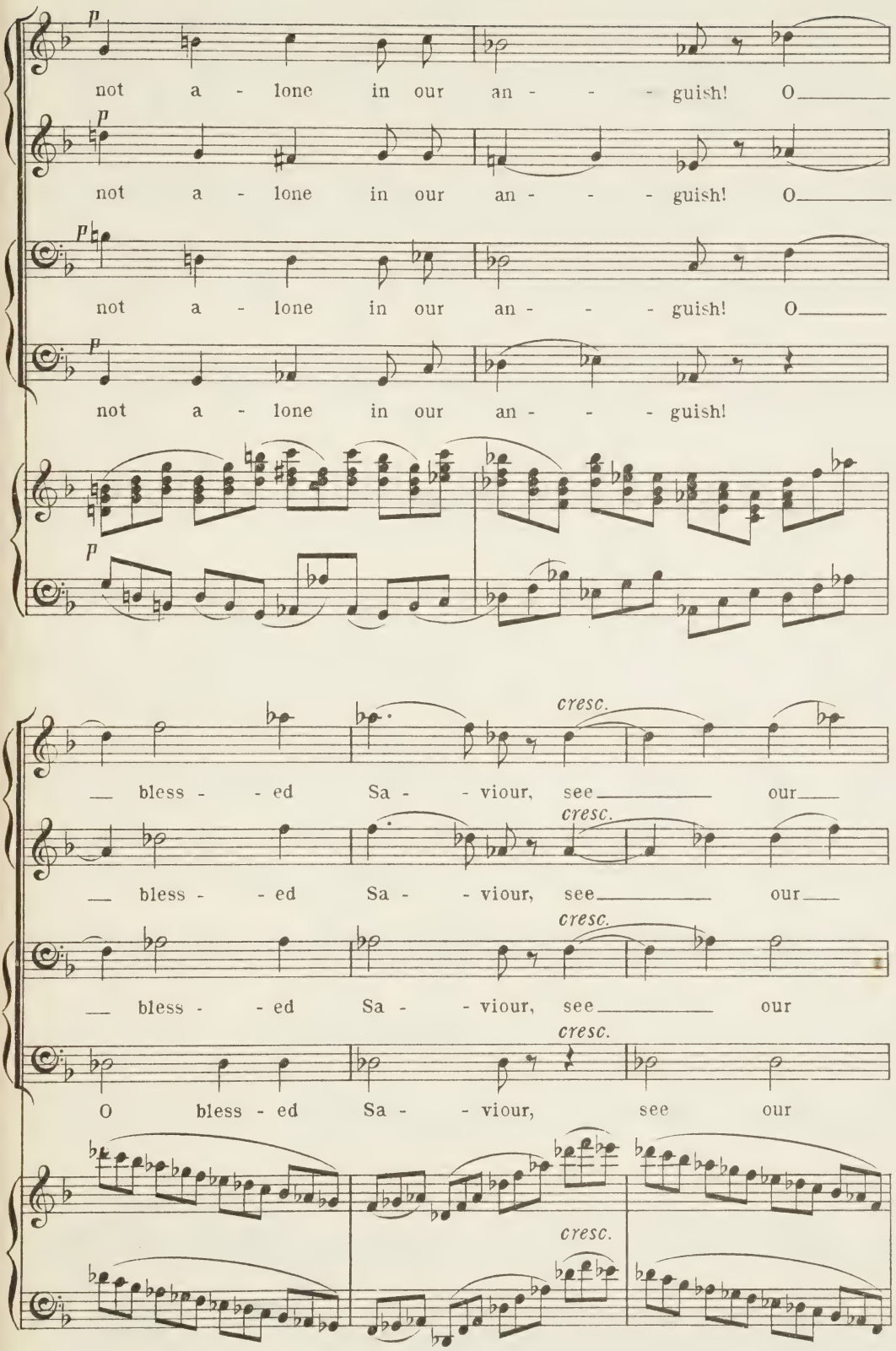
Sa - - viour, O bless - - - ed

Come a - gain! Ah, leave us

Sa - viour, come a - gain! Ah, leave us

Sa - viour, come a - gain! Ah, leave us

Sa - viour, come a - gain! Ah, leave us


p
not a - lone in our an - - - guish! O
p
not a - lone in our an - - - guish! O
p
not a - lone in our an - - - guish! O
p
not a - lone in our an - - - guish!
p
cresc.
bless - - ed Sa - - viour, see our
cresc.
bless - - ed Sa - - viour, see our
cresc.
bless - - ed Sa - - viour, see our
cresc.
O bless - ed Sa - - viour, see our
cresc.

an - - guish! Come to us, bowed down by our pain!

an - - guish! Come to us, bowed down by our pain!

an - - guish! Come to us, bowed down by our pain!

an - - guish! Come to us, bowed down by our pain!

staccato.

17

FAUST.

O sweet remem-brance!

Sopranos.

Christ hath ri - sen a - gain!

Altos.

Christ hath ri - sen a - gain!

Ho - san - - - -

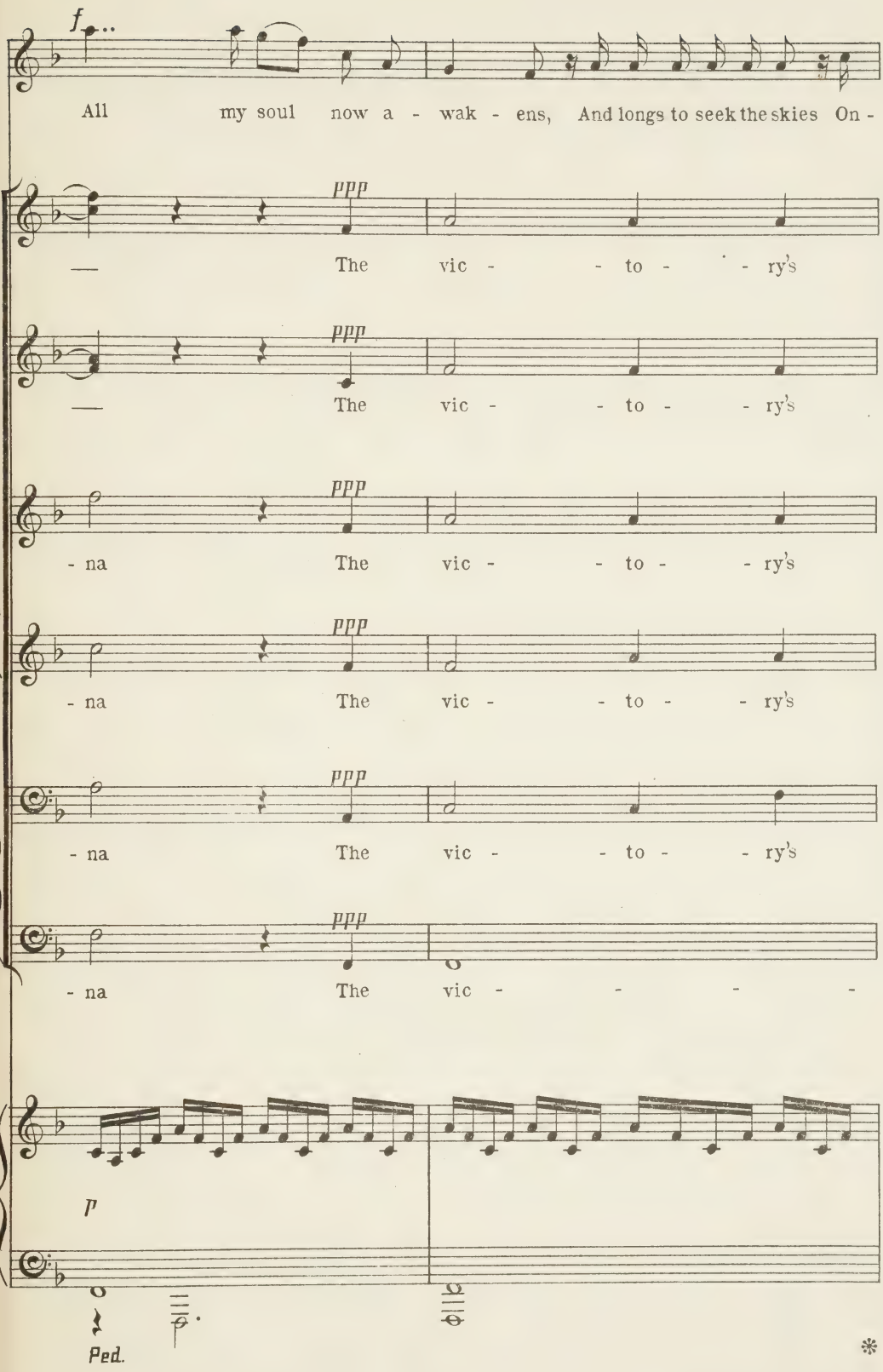
Ho - san - - - -

Ho - san - - - -

Ho - san - - - -

17

Ped.


f
All my soul now a - wak - ens, And longs to seek the skies On -
ppp
— The vic - - to - - ry's
ppp
— The vic - - to - - ry's
ppp
- na The vic - - to - - ry's
ppp
- na The vic - - to - - ry's
ppp
- na The vic - - to - - ry's
ppp
- na The vic - - - -
p
Ped.
*

wings of ho-ly song!

won! Death hath made sur-

won! Death hath made sur - - -

won! Death hath made sur-

won! Death hath made sur-

won! Death hath made sur -

- to - - ry's won! Death hath made sur-

Ped. ✻ Ped. ✻

My slum-bering faith now awakes, And brings me back the calm of

- ren - - - der! Now in heav'n - ly

- ren - - - der! Now in

- ren - - - der! Now in heav'n - ly

- ren - - - der! Now in heav'n - ly

- ren - - - der! Now in heav'n - ly

- ren - - - der! Now in heav'n - ly

Ped. * Ped. *

ear - - - ly days.

splen - - - dour He shines like the

heav'n - ly splen - - dour He shines like the

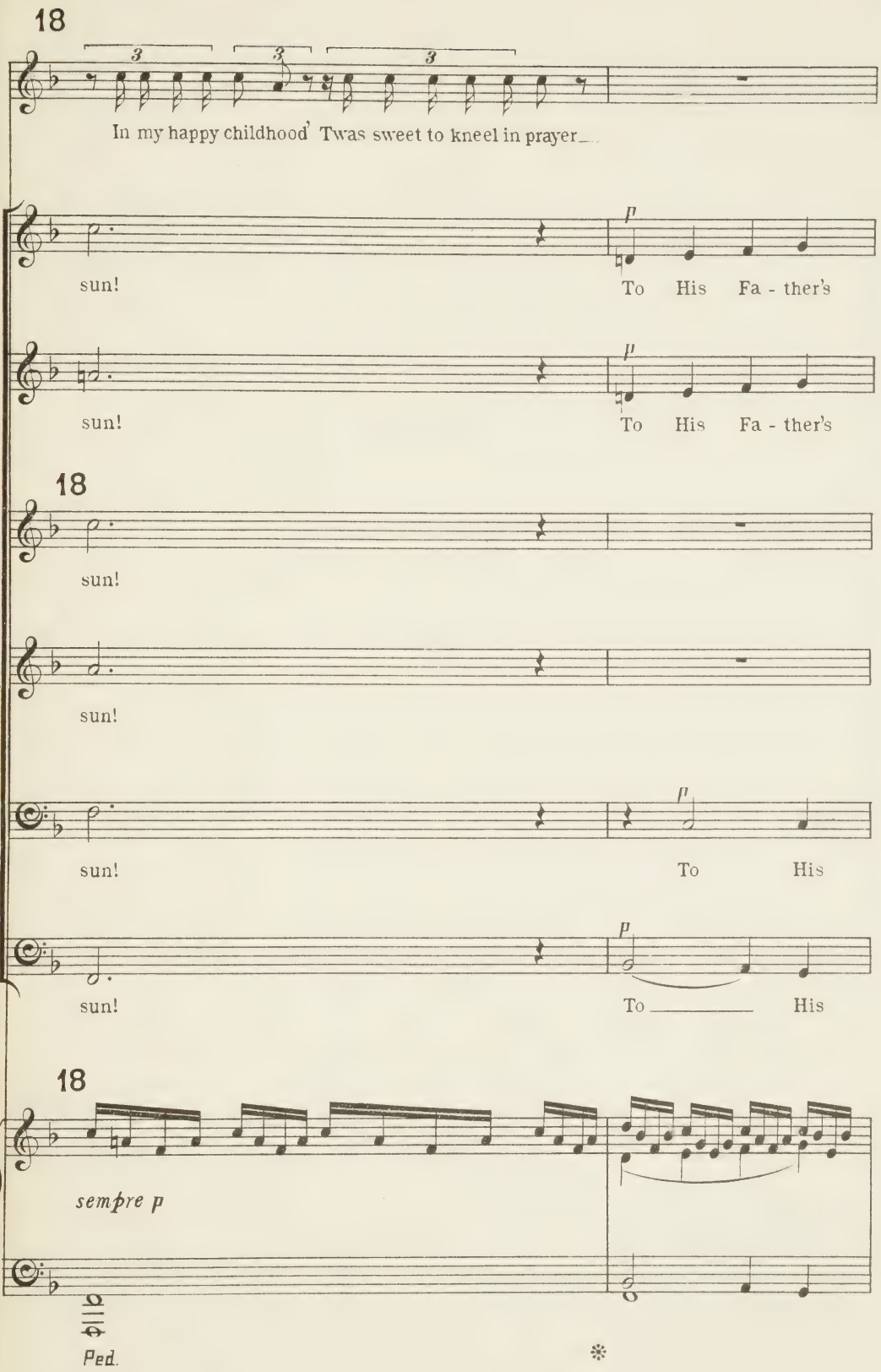
splen - - dour He shines like the

splen - - dour He shines like the

splen - - dour He shines like the

splen - - dour He shines like the

Ped. * Ped. *


18
In my happy childhood' Twas sweet to kneel in prayer
sun!
To His Fa - ther's
sun!
To His Fa - ther's
18
sun!
sun!
sun!
To His
sun!
To His
18
sempre p
Ped.

king - - dom, To the gold - en por - - tals, In

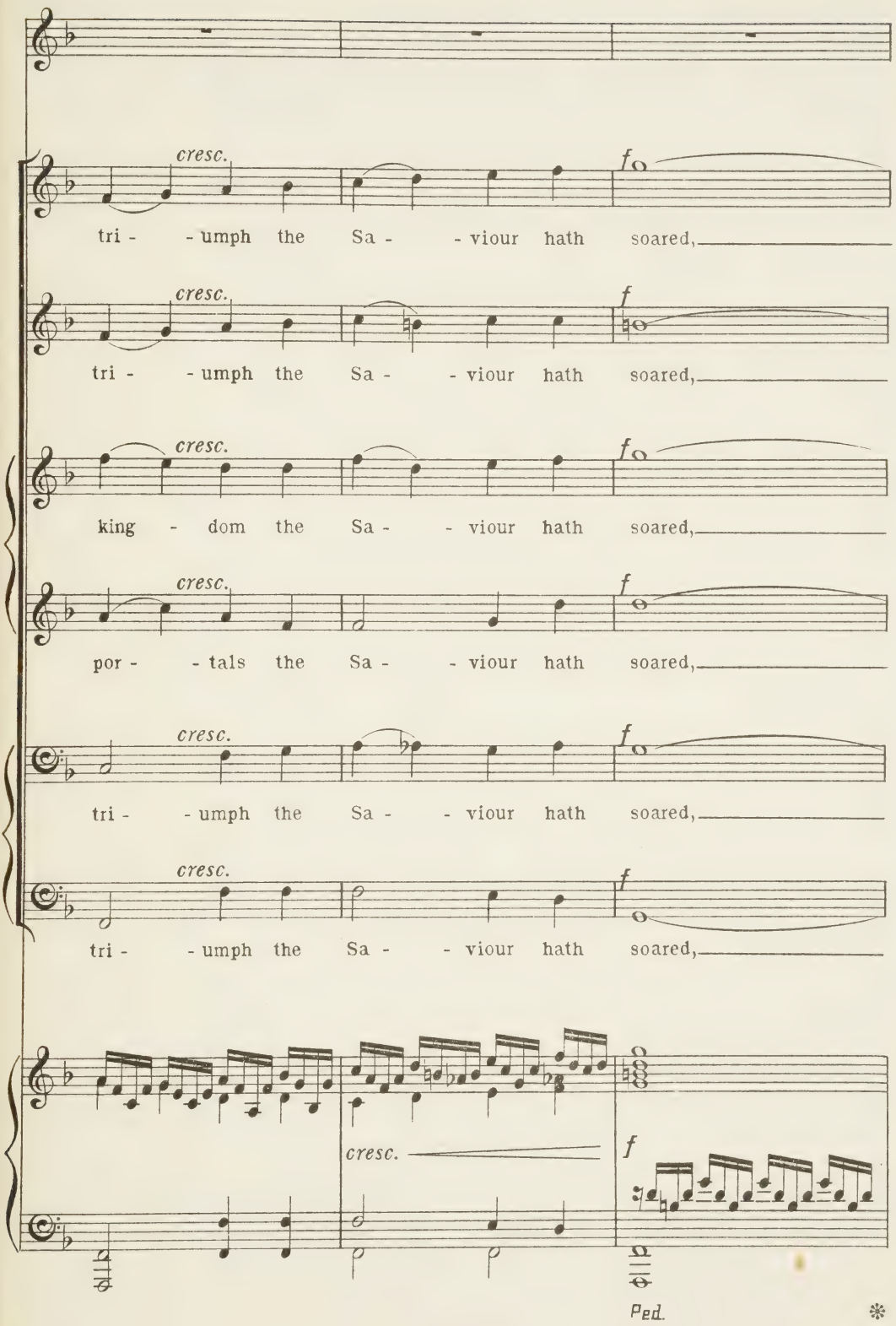
king - - dom, To the gold - en por - - tals, In

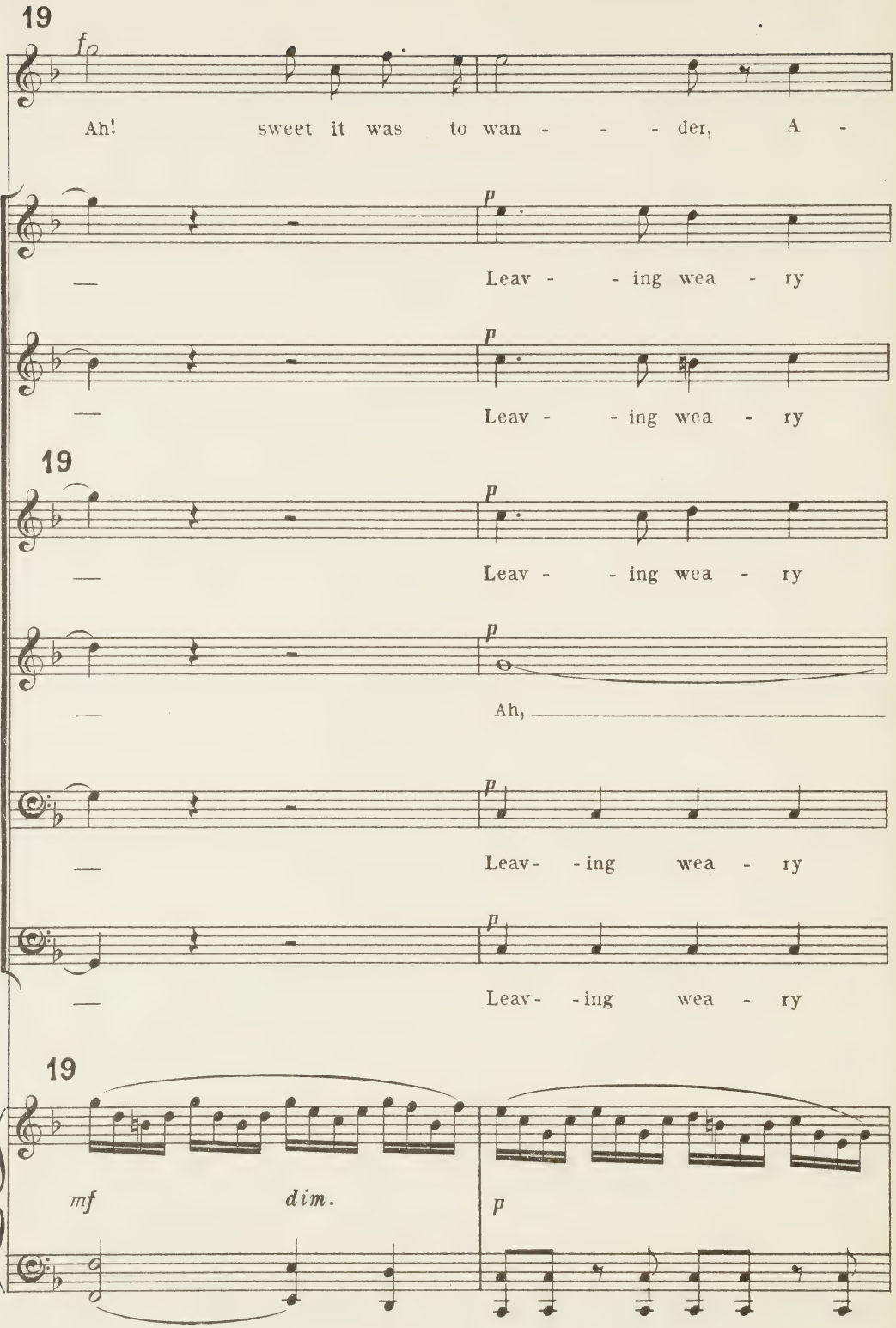
To His

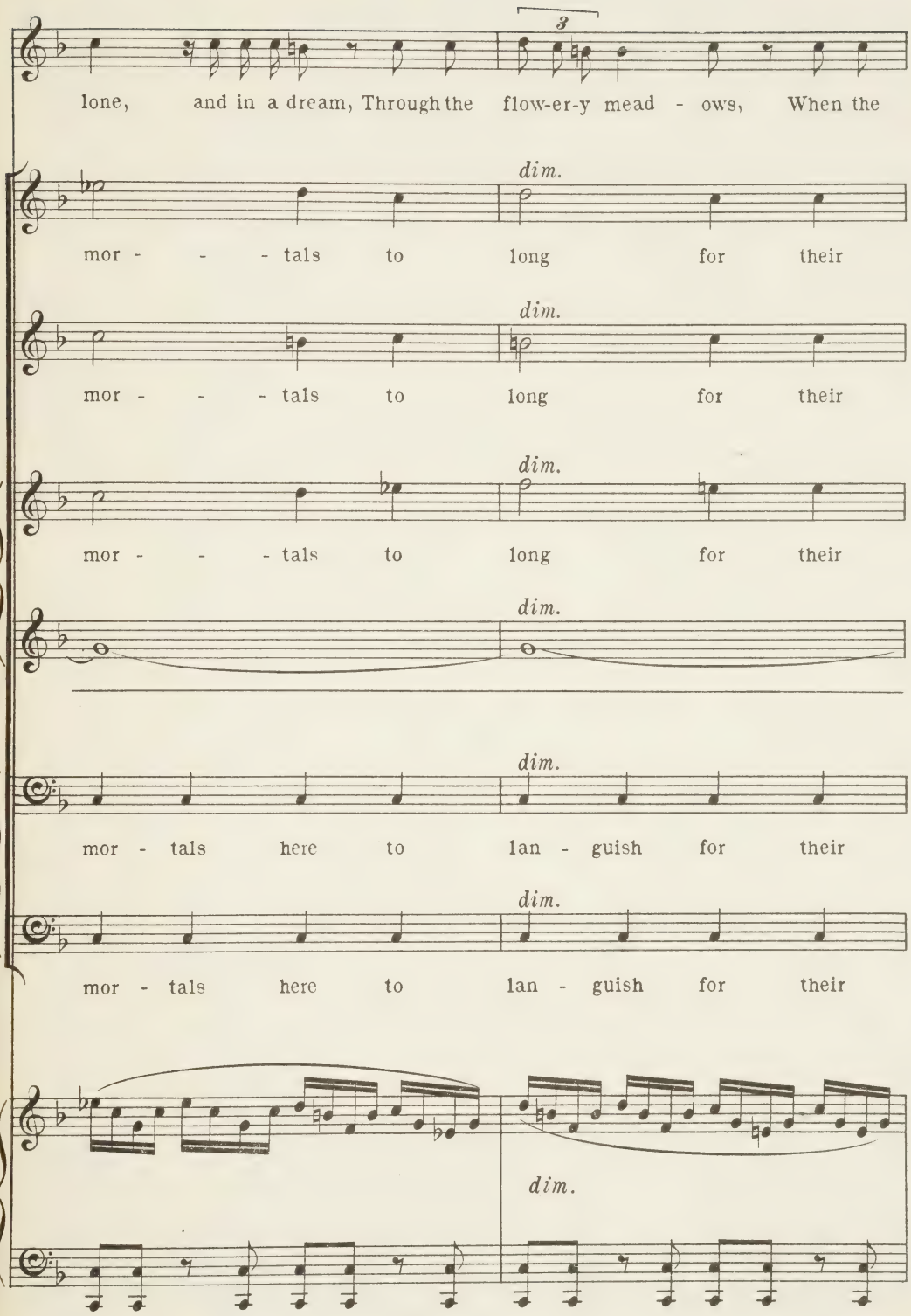
To His Fa - - - ther's gold - - en

Fa - - ther's gold - - en por - - tals, In

Fa - - ther's gold - - - en por - - tals, In


cresc.
f
tri - - umph the Sa - - viour hath soared,
cresc.
f
tri - - umph the Sa - - viour hath soared,
cresc.
f
king - dom the Sa - - viour hath soared,
cresc.
f
por - - tals the Sa - - viour hath soared,
cresc.
f
tri - - umph the Sa - - viour hath soared,
cresc.
f
tri - - umph the Sa - - viour hath soared,
cresc.
f
Ped.
*


19
f
Ah! sweet it was to wan - - - der, A -
p
— Leav - - ing wea - ry
p
— Leav - - ing wea - ry
19
p
— Leav - - ing wea - ry
p
— Ah,
p
— Leav- - ing wea - ry
p
— Leav- - ing wea - ry
19
mf
dim.
p


3
lone, and in a dream, Through the flow-er-y mead - ows, When the
dim.
mor - - - tals to long for their
dim.
mor - - - tals to long for their
dim.
mor - - - tals to long for their
dim.
dim.
mor - tals here to lan - guish for their
dim.
mor - tals here to lan - guish for their
dim.

buds were break - ing In the spring of the year,

dim. sempre

ri - - - sen Lord, leav - - ing wea - ry

dim. sempre

ri - - - sen Lord, leav - - - - ing wea - ry

dim. sempre

ri - - - sen Lord, leav - - ing wea - ry

dim. sempre

— we lan - - - -

dim. sempre

ri - - sen Lord, yea, leav - - ing wea - ry

dim. sempre

ri - - sen Lord, yea, leav - - ing wea - ry

dim. sempre

Heav'n - ly sounds,

dim. sempre

mor - - tals to long for their ri - - sen Lord,

dim. sempre

mor - - tals to long for their ri - - sen Lord,

dim. sempre

mor - - tals to long for their ri - - sen Lord,

dim. sempre

- guish, we lan - - guish and long

dim. sempre

mor - tals here to lan - guish for their ri - sen Lord, to

dim. sempre

mor - tals here to lan - guish for their ri - sen Lord, to

20 *un poco ritenuto.*

steal-ing on my sad - - ness, And filling all my heart with ho-ly thoughts of

un poco ritenuto.

Yet we will trust in His pro-mise a - bi-ding, To all be-liev - ers

un poco ritenuto.

Yet we will trust in His pro-mise a - bi-ding, To all be-liev - ers

20 *un poco ritenuto.*

pp

to

pp

for our ri - sen Lord, we

un poco ritenuto.

pp

lan - guish for their Lord, to

pp

lan - guish for their Lord, to

20

un poco ritenuto.

ritenuto. *Tempo I°*

love, Ye have conquer'd my des-pair, and turned me from my mad - - -

ritenuto. *Tempo I°*

giv'n, We will lift our eyes to Heaven, In His migh-ty love con-fid - - -

ritenuto. *Tempo I°*

giv'n, We will lift our eyes to Heaven, In His migh-ty love con-fid - - -

ritenuto. *Tempo I°*

lan - guish for their Lord.

lan - guish for our Lord.

ritenuto. *Tempo I°*

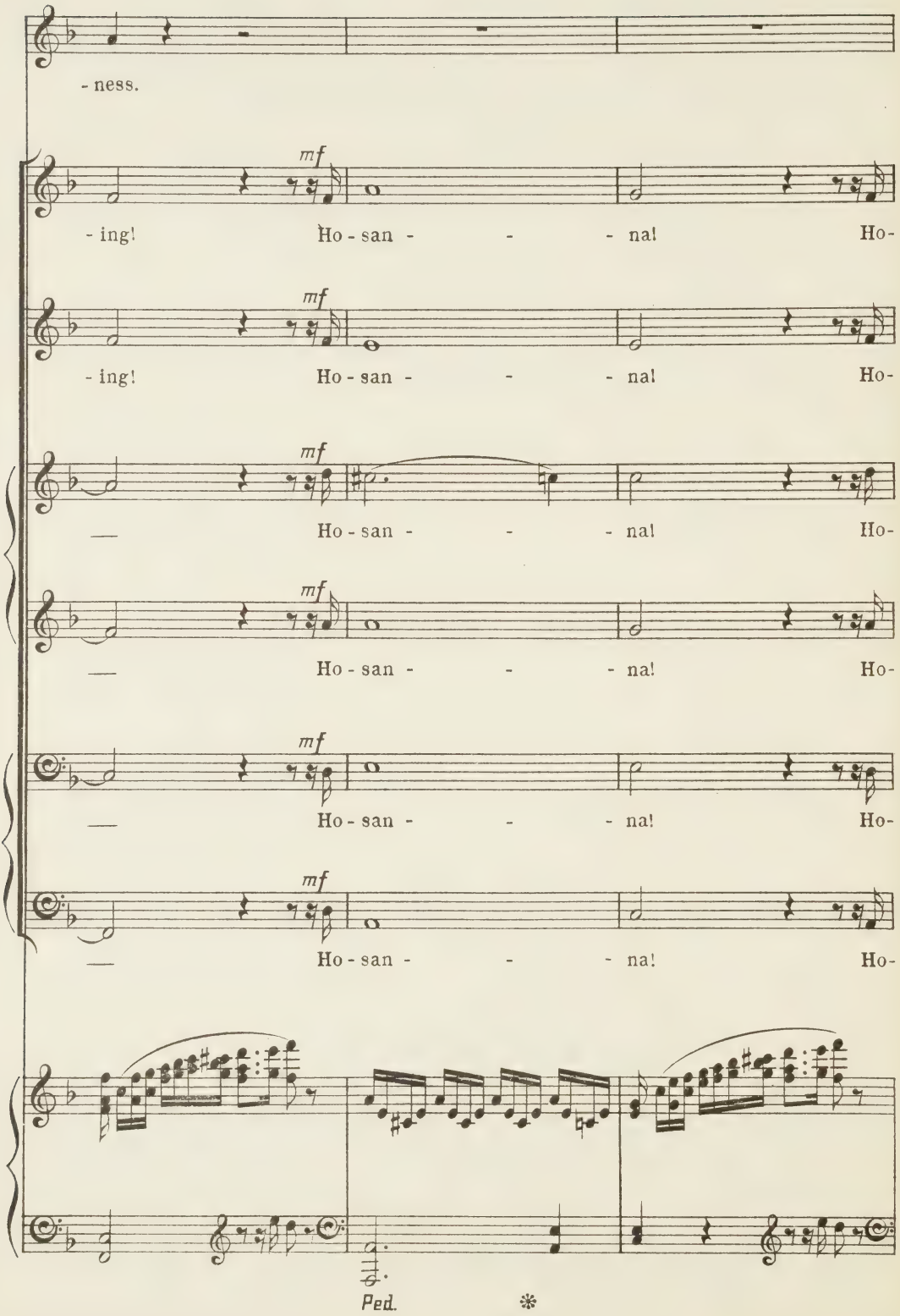
lan - guish for their Lord.

lan - guish for their Lord.

Tempo I°

ritenuto.

Ped. *


- ness.
mf
- ing! Ho - san - - - na! Ho-
mf
- ing! Ho - san - - - na! Ho-
mf
— Ho - san - - - na! Ho-
mf
— Ho - san - - - na! Ho-
mf
— Ho - san - - - na! Ho-
mf
— Ho - san - - - na! Ho-
Ped.
*

21

ppp

san - - - - na! Ho -

ppp

san - - - - na! Ho -

21

ppp

san - - - - na! Ho -

ppp

san - - - - na! Ho -

ppp

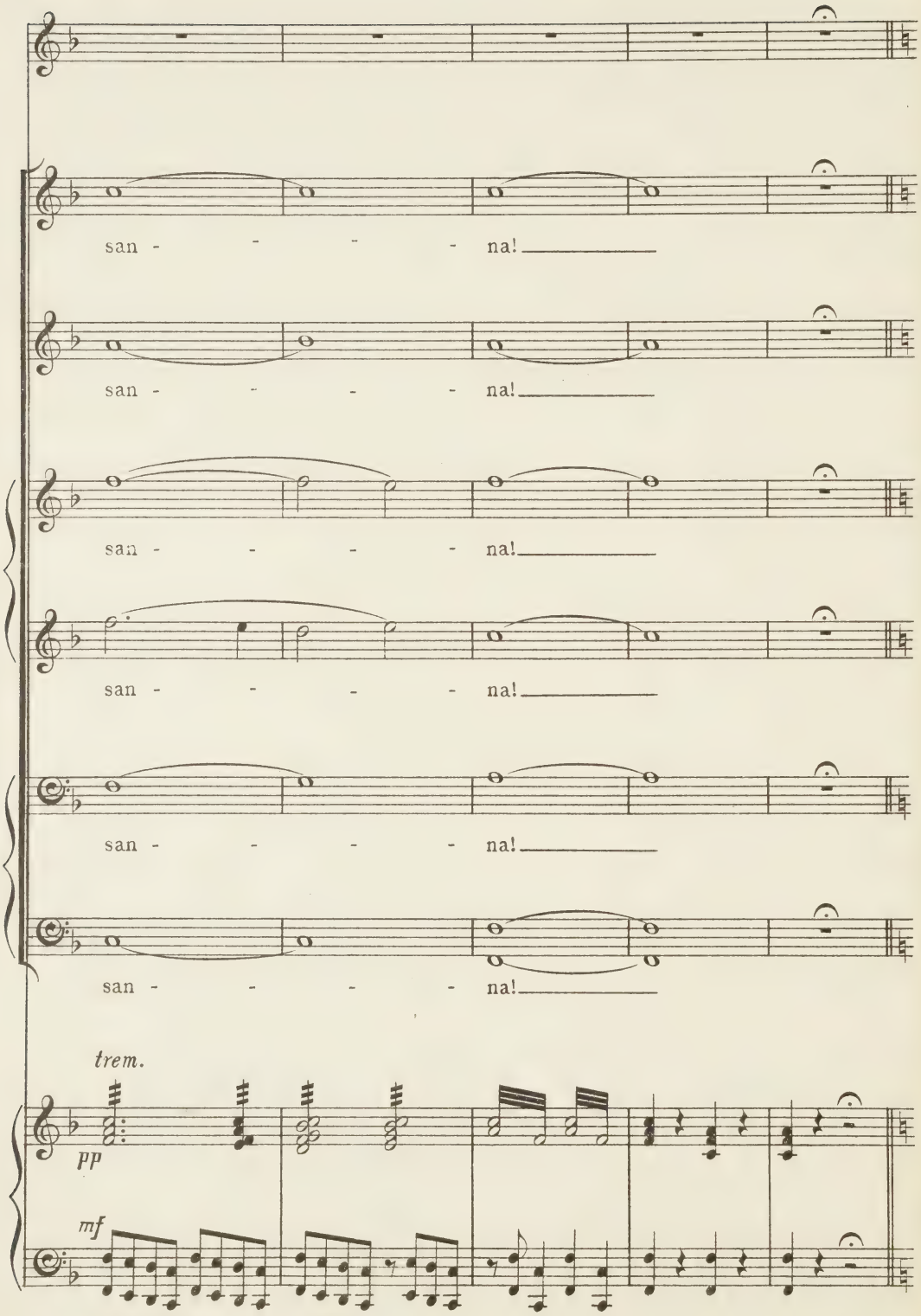
san - - - - na! Ho -

ppp

san - - - - na! Ho -

21

Ped. *


san - - - - na!
san - - - - na!
san - - - - na!
san - - - - na!
san - - - - na!
san - - - - na!
trem.
pp
mf
staccato.
dim. - - - - -

RECIT. AND YET, WHAT SHARE HAVE I?

L'istesso tempo.

FAUST. Recit.

p

And yet, what share have I in songs so pure and

L'istesso tempo.

Recit.

pp

low - ly, If my heart still re - bels? Ah! can this mes - sage

ho - ly Be sent to me from Hea - ven to turn me from my

p

sin? Yes, I wel - come the sign! Let the change now be -

pp

cresc.

-gin! Hea - ven aid my en - dea - vour! Ring on, sweet

pp cresc.

Ped. * Ped. *

F *f*

sounds, for e - ver! Ye raise my thoughts from earth And point me to the

f *p* *p* *pp*

Ped. *

SCENE V.

Mephistopheles suddenly appears.

RECIT. SWEET SENTIMENTS INDEED!

MEPHISTOPHELES.

Allegro moderato.

skies! Sweet sentiments in - deed, and fit for a - ny

Allegro moderato.

ff *ff* *trem.* *p*

Saint! My re-spects, wor-thy Sir!

So these soft pi - ous songs with their sweet in - to -

-na-tion Have e - la - ted your soul with hopes of sal - va - tion?

p *sf* *p* *p* *cresc.*

FAUST.

Say, who art thou that break'st up - on my dream, Whose mock-ing

ff *f*

words, whose eyes of glow - ing fire Burn deep in - to my be - ing?

p *p*

MEPHISTOPHELES.

Speak, I charge thee, who art thou? Real-ly, from one so

f

22

learn-ed the ques-tion is sur-pris-ing!

Allegro. (♩ = 100.)

p

ff

I come to your as-sis-tance, your true need sur-

f

-mis-ing; For I can give you all that your heart can de-

f

-sire, Yes, all those glow-ing joys to which your dreams as-

p

long pause

FAUST.

-pire. Thy words, spi-rit, are bold— Can'st thou show me thy

pp long pause

MEPHISTOPHELES.

pow-er? Glad-ly! you shall see much with-in this ve-ry

mf *f* *p*

hour. Here in this drea-ry

ff

cell shut in like an - y book - worm, How can you hope to

p

live? Come with

f

me! Far a-way! Be it so! Let's be gone!

FAUST.

MEPHISTOPHELES.

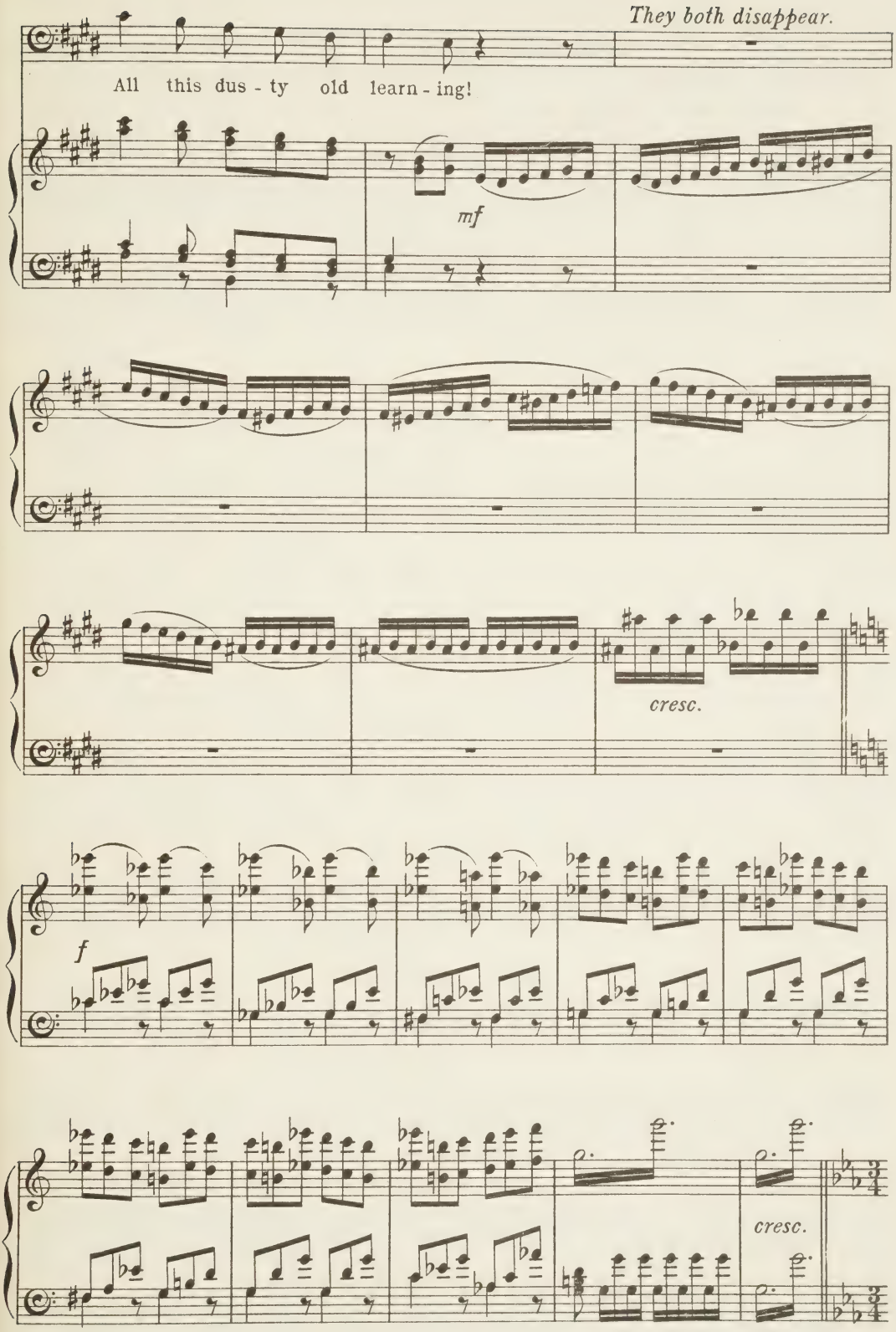
p *cresc.* *trem.*

23 *Allegro.*

To the world re - turn - ing, Leav - ing far be - hind

Allegro. (♩ = 100.)

f


They both disappear.
All this dus - ty old learn - ing!
mf
cresc.
f
cresc.

SCENE VI.

Auerbach's cellar at Leipzig.

CHORUS. FILL UP AGAIN!

Allegro con fuoco. (♩ = 160.)

ff

MEPHISTOPHELES.

Recit.

Doctor

1st Tenors. *f* *ff*

Fill up a - gain with Rhe-nish wine!

2nd Tenors. *f* *ff*

Fill up a - gain with Rhe-nish wine!

1st Basses. *f* *ff*

Fill up a - gain with Rhe-nish wine!

2nd Basses. *ff*

with Rhe-nish wine!

Faust, I com - mend to you this jol-ly meeting!

Allegro con fuoco.

p *ff*

Ped. ✻

a tempo

Good wine and mer - ry

a tempo

Allegretto.
A little slower than the preceding section

song Make the night all too fleet - - ing.

Allegretto. (♩ = 138.)

f

DRINKING SONG.

To be sung in a heavy manner.

1st Tenors. *f*

Oh, it is rare when win - ter storms are loud - ly

2nd Tenors. *f*

Oh, it is rare,

1st Basses. *f*

Oh, it is rare,

2nd Basses. *f*

Oh, it is rare,

f

roar - ing, To

when storms are roar - ing, To

Oh, 'tis rare when storms are roar - ing

Oh, 'tis rare when storms are roar - ing

mf

sit where the wine spar-kles bright,

sit where the wine spar-kles bright, where good wine

To sit where the wine, sit where the good wine

To sit where the wine, sit where the good wine

24

While to the

spar-kles bright, While to the

spar-kles bright, While to the

spar-kles bright, While to the

24

f *f*

roof a hea - vy cloud of smoke is soar - - ing,

roof the smoke is

roof, to the roof

roof, to the roof

To re - vel and drink

soar - - ing, To re - vel and drink

the smoke is soar - ing, To

the smoke is soar - ing, To

mf

through the night!

through the night, drink and re - vel through the night!

re - - vel and drink, drink and re - vel through the night!

re - - vel and drink, drink and re - vel through the night!

Come, set the gold - - - - en wine be -

Come, set the gold - - - en wine be -

Come, set the gold - en wine be -

Come, set the gold - en wine be -

f

- fore me! I've

- fore me! I've

- fore me! I've loved it well, loved it well,

- fore me! I've loved it well, loved it well

simili

loved it well since life be - gan; I was thirs-ty when my mo-ther

loved it well since life be - gan; I was thirs-ty when my mo-ther

loved it well since life be - gan; I was

since life be - - gan; I was

mf

bore_ me, Why should I change ___ now I'm a man?

bore_ me, Why_ should I change now I'm a

thirs-ty when my mo-ther bore me, Why_ should I change_

thirs-ty when my mo-ther bore me, Why

25

Why should I change now I'm a man?

man, now I'm a man?

— now I'm a man?

should I change now I'm a man?

25

f

Oh, it is rare, when win-ter storms are loudly

f

Oh, it is rare,

f

Oh, it is rare,

f

Oh, it is rare,

f

p

roar - ing To sit where the wine

yes, when the storm is roar-ing, To sit where the wine

yes, when storms are roar-ing, when storms are roar-ing, To

yes, when storms are roar-ing, To

p

spar-kles bright, While to the

ff

spar-kles bright, where good wine spar-kles bright, While to the

ff

sit where the wine, sit where the good wine spar-kles bright,

sit where the wine, sit where the good wine spar-kles bright,

ff

roof the smoke is soar - - - - ing, the smoke is

roof the smoke is soar - - - - ing, the smoke is

ff

While to the roof the smoke is soar - - -

ff

While to the roof the smoke is soar - - -

soar - - - ing; the smoke is soar - - - ing,

soar - - - ing; the smoke is soar - - - - -

- ing, the smoke is soar - - - ing, the smoke is soar - -

- ing, the smoke is soar - - - ing, the smoke is soar - -

Gai - ly will we drink through the

- ing, Gai - ly will we drink through the

- ing, Gai - ly we'll drink through the

- ing, Gai - ly will we drink through the

night, gai - ly through the night,

night, gai - ly through the night,

night, gai - ly will we drink, gai - ly through the night,

night, gai - ly will we drink, gai - ly through the night,

26

through the night, through the

through the night, through the

through the night,

through the night,

26

night, through the night. Oh,

night, through the night. Oh,

through the night, through the night. Oh,

through the night, through the night. Oh,

27

f

it is rare! If

it is rare!

it is rare!

it is rare!

27

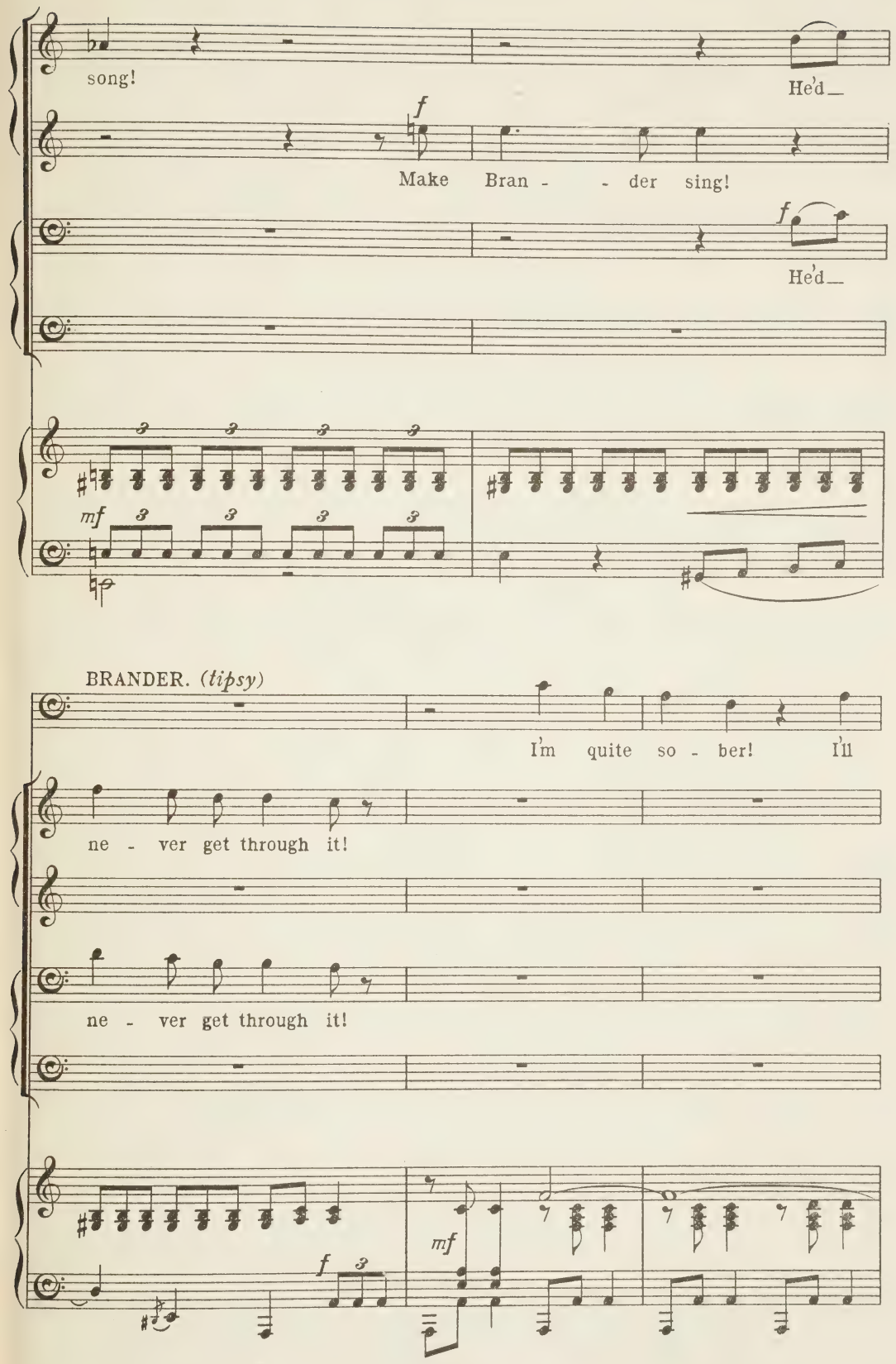
cresc. *ff*

Allegro.

a - ny here is fit to do it Let him sing a rous - ing

Allegro. (♩ = 126.)

p


song!
He'd
f
Make Bran - - der sing!
f
He'd
mf
BRANDER. (tipsy)
I'm quite so - ber! I'll
ne - ver get through it!
ne - ver get through it!
f
mf

28

sing one– 'tisn't long.

f

Ve - ry good! Sing then!

f

Ve - ry good! Sing then!

f

Ve - ry good! Sing then!

f

Ve - ry good! Sing then!

28

f *f*

Recit.

It is a good song– I made it myself, so I know!

ff

Bra-vo! Bra-vo!

ff

Bra-vo! Bra-vo!

ff

Bra-vo! Bra-vo!

ff

Bra-vo! Bra-vo!

Recit. *p*

ff

BRANDER'S SONG

IN A PANTRY, ALL AMONG THE BUTTER.

Allegro.
BRANDER.

Allegro. (♩ = 125.)

ff *long pause* *p* *long pause*

In a pan - try,

all a - mong the but - ter, There lived once a jol - ly

f *p* *f*

rat, Port - - ly he grew as a - ny fri - ar,

p *f* *p*

Lu - - ther him - self was not so fat. But

f *ff* *p*

one fine day a wick-ed ser - - vant Put poi - - son

simile

in a pan of lard— Oh, to hear

f

him squeak - ing and groan - ing! You'd think that love had

pp

hit him hard!

CHORUS.

1st Tenors.

f

You'd think that love had hit him hard!

2nd Tenors.

f

You'd think that love had hit him hard!

1st Basses.

f

You'd think that love had hit him hard!

2nd Basses.

f

You'd think that love had hit him hard!

ff

Mad - - ly he scur - ried hi - ther, thi - ther, Scratched,

p *f* *p*

bit, till his skin was sore, Drank all

f *p*

the wa - ter in the kit - chen, But felt the poi - son

f *p* *f*

more and more. Yet in the midst of all his

ff *p* *simile*

an - - guish, These mock - - ing words up - on him jarred:

30

"Ho! ho! ho!" they cried, "this

poor fel - low! We fear that love has hit him hard!"

At length

CHORUS.

We fear that love has hit him hard!

We fear that love has hit him hard!

We fear that love has hit him hard!

We fear that love has hit him hard!

the o - ven door e - spy - ing, In he crept and

laid him down, But the cook, while he— was—

f *p* *f*

hid - ing, Shut to the door and baked him brown. In the

p *f* *ff*

morn - - ing she found his life - less bo - - dy And flung

p *simile*

31

it in the kit - chen yard. "Ah, now," she

f

laughed, when she be - - held him, "'Tis plain that love has

pp

hit him hard!"

CHORUS.

f 'Tis plain that love has hit him hard!

f 'Tis plain that love has hit him hard!

f 'Tis plain that love has hit him hard!

f 'Tis plain that love has hit him hard!

ff

32

BRANDER.

Recit.

Now to

p A - men.

p A - men.

p A - men.

mf Re - qui - es - cat in pa - ce A - men.

32

Allegro moderato.

p

fin - ish our an - them in the style all com - mend,

mf

Let's ham-mer out a good fugue for the end!

MEPHISTOPHELES.

Now lis - ten well to

p

this, and you will plainly see How tedious and absurd these learned jokes can be.

p

CHORUS. AMEN.

Fugue on the theme of Brander's song.

Allegro non troppo.

1st Tenors.

2nd Tenors.

1st Basses.*

2nd Basses.

CHORUS.

f A - - men, a - - - -

A - men, a - - - - - men, A- -men, a - -

A - - men, a - -

Allegro non troppo. (♩ = 96.)

f

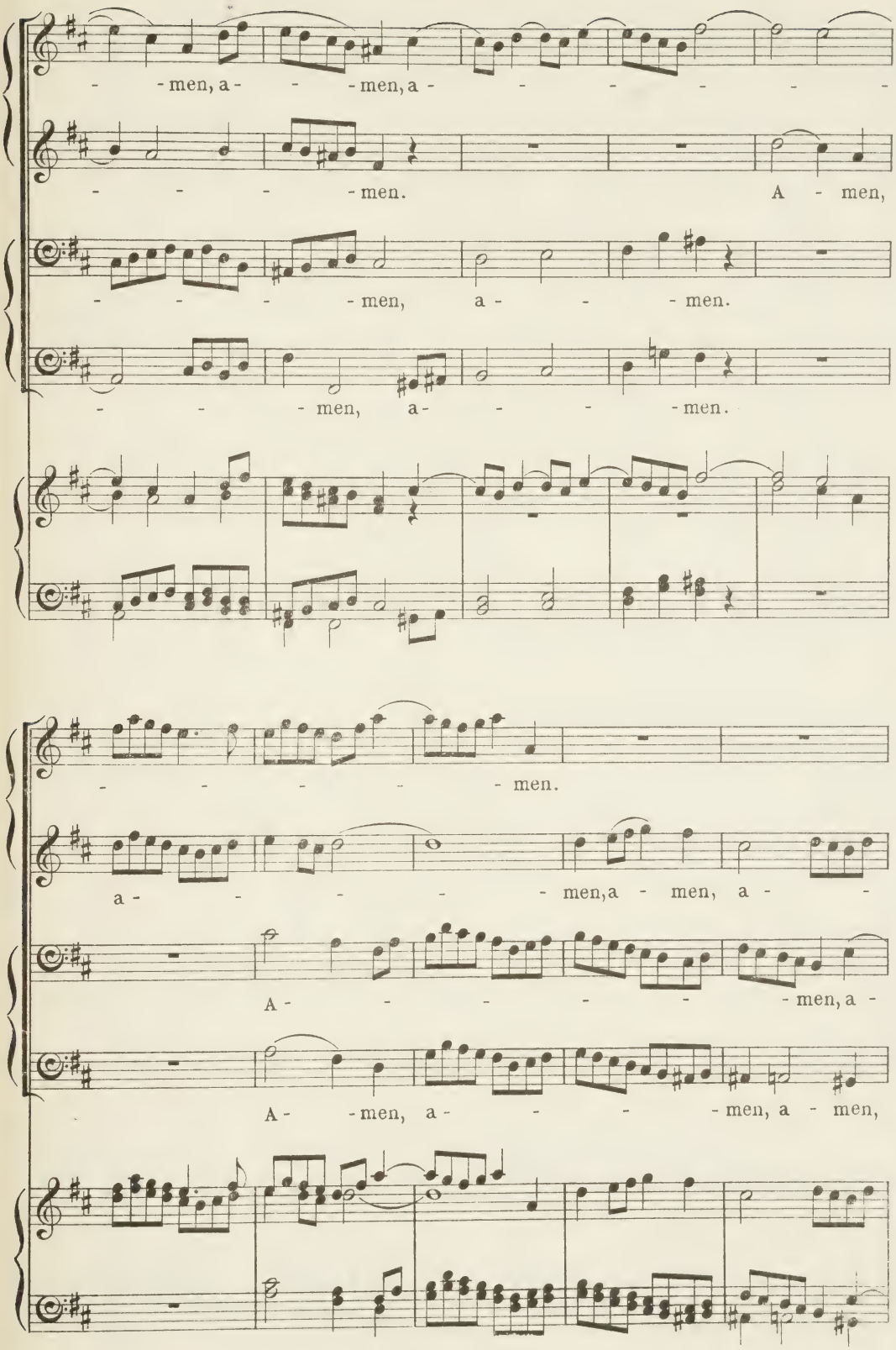
f A - - men, a - - - - men, a -

-men, a - - - - men, a- -men, a - - -

- - -men, a- - -men, a- - - -

- - - - - - - men, a- -

* Brander sings with the first basses.


men, a men, a
men. A men,
men, a men.
men, a men.
men.
a men, a men, a
A men, a
A men, a men, a men,

33

A - - men, a - - - men, a - - -

- men, a - - men, a - - - men, a - -

- men, a - - - men, a-men, a-men, a-men,

a - - - - men. A - - -

33

- - - men, a - men, a - men, a - men, a - men, a - men,

- - men, a - - - - men, a - - -

a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men,

- - - - - - -

a-men, a-men, a-men, a-men, a-men, a-men, a- - - -

-men, a- - men, a- - men, a- - men,

a-men, a-men, a-men, a-men, a- - - men, a - men,

- - - - men, a- - - men, a- -

un poco rit.

-men, a- - - - - - - men.

un poco rit.

a - men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a - men.

un poco rit.

a- - - men, a- - - - men.

- - - men, a- - men.

un poco rit.

RECIT. BY HEAV'N, GOOD SIRS.

Allegro moderato.

MEPHISTOPHELES.

Recit.

By heav'n, good sirs, your fugue's so convincing That

Allegro moderato.

f — *ff*

Recit.

p

p

real - ly I thought we were all at our prayers! Al - low me to as -

- sure you, your style is most pro - found, And yet so full of

soul, it were not ea - sy to ex - press In sounds more pure and

pi-ous that word of blessed meaning With which the Church concludes her prayers and

prai-ses. But now, if you per-mit, I will sing you a

f *p*

34

song! The theme shall be, like yours,— quite path-et - ic!

p

CHORUS. WHAT A SNEER.

Allegro non troppo.

1st Tenors. *sotto voce*

What a sneer up - on his pal - lid

2nd Tenors. *sotto voce*

What a sneer up - on his pal - lid

1st Basses. *sotto voce*

What a sneer up - on his pal - lid

2nd Basses. *sotto voce*

What a sneer up - on his pal - lid

Allegro non troppo. (♩ = 96.)

mf

face! Who is this fel - low? What haggard

face! Who is this fel - low? What haggard

face! Who is this fel - low? What haggard

face! Who is this fel - low? What haggard

fea - tures! And see, how he limps a - bout!

fea - tures! And see, how he limps a - bout!

fea - - tures! And see, how he limps a - bout! No

fea - - tures! And see, how he limps a - bout!

Ve - ry good! Give us your song! Be - gin!

Give us your song! Be - gin!

matter! Be-gin, be - gin!

Be - gin!

cresc. - - - - f

AIR. ONCE ON A TIME.

Allegretto con fuoco. (♩ = 168.)

ff p ff p f mf p

MEPHISTOPHELES.

Once on a time a king, sirs, loved a flea pass - ing

ff p stacc. cresc. f

well, Dear - er than a - ny-thing, sirs, Was that flea, strange to

pp cresc. f

tell. He called the roy-al tai - lor, For so the sto - - ry

pp p

goes, And had his dar - ling mea - sured For dou - blet and for

f *mf cresc.* - - - - - *f*

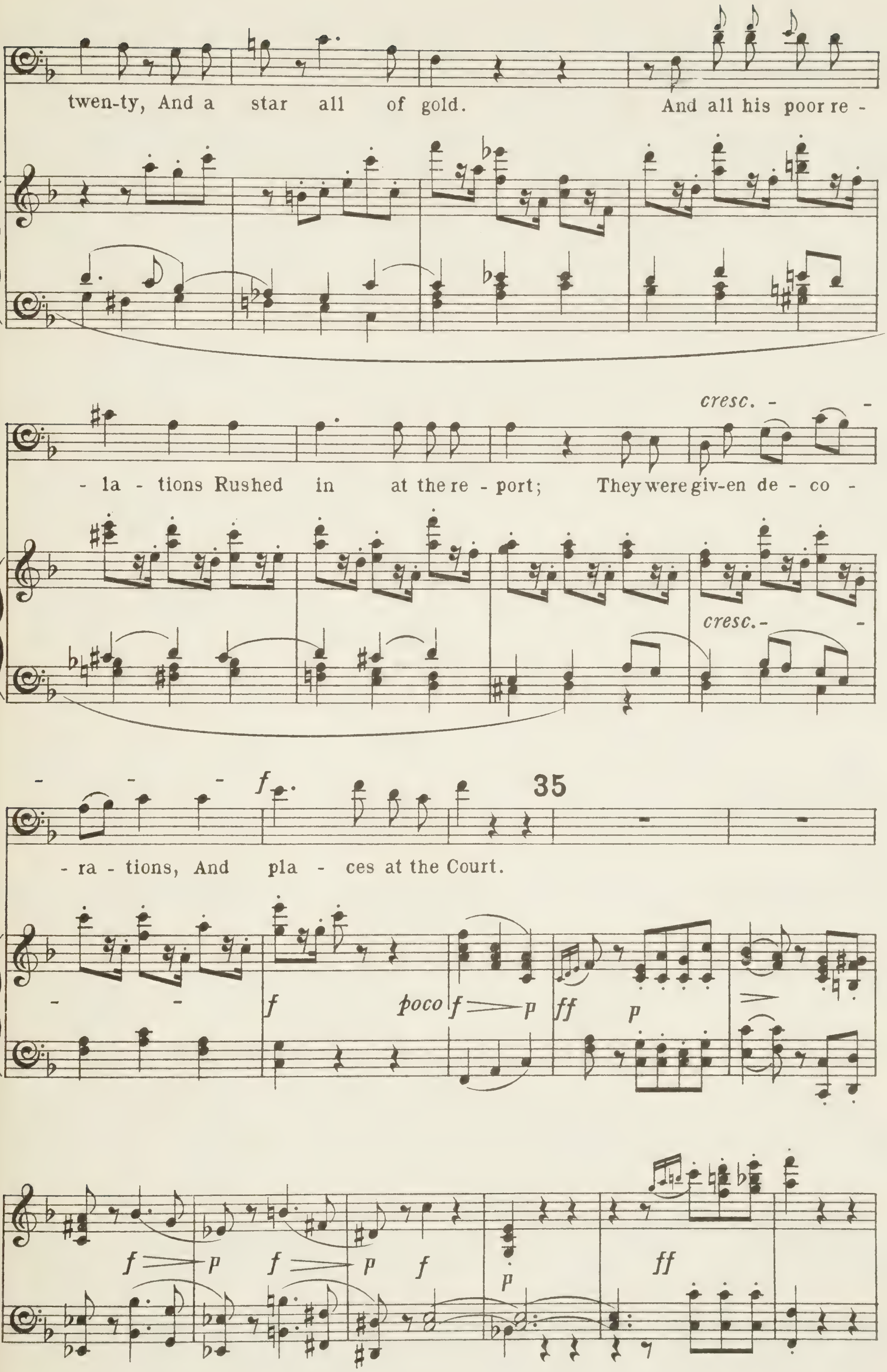
hose.

p *ff* *p* *f* *p* *f*

Sa - tins and silks in

p *mf* *p* *ff* *p* *pp*

plen - ty Made him grand to be - hold, Jew - els e - nough for


twen-ty, And a star all of gold. And all his poor re -
cresc.
- la - tions Rushed in at the re - port; They were giv-en de - co -
cresc.
- ra - tions, And pla - ces at the Court.
f
35
f
poco
f
p
ff
p
f
p
f
p
f
p
ff

But all the lords and la - dies Suf - fer'd tor - ture, full sore,

f *f* *pp*

Fiercely their foes as-sail'd them, Ev'- ry day more and more.

f *f* *ff* *p* *ff*

They hard-ly dared to scratch them,— A - - las! their cru - el

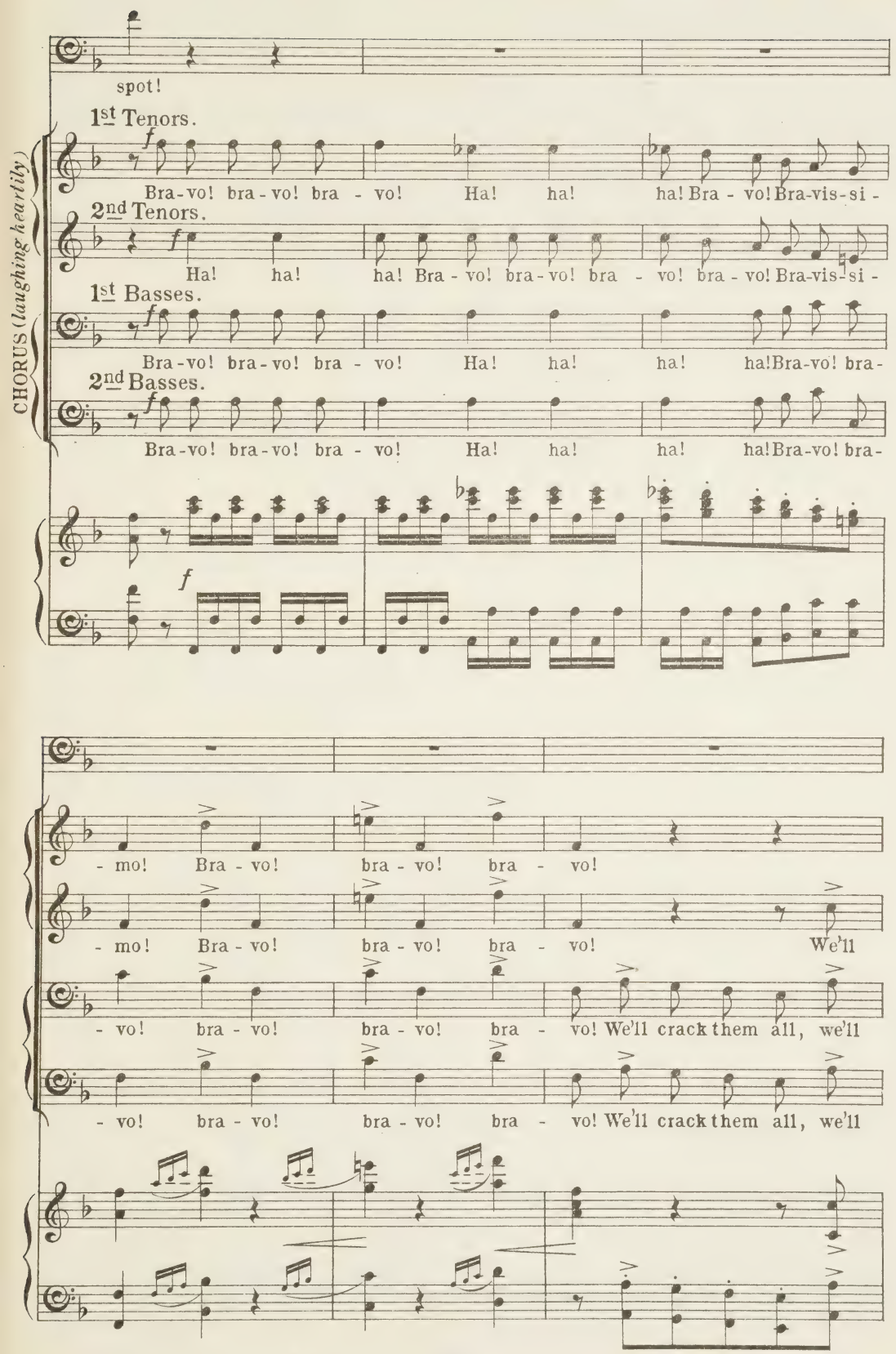
p

36

ff

lot! — We'll hunt our fleas and catch them, And crack them on the

ff


spot!
1st Tenors.
Bra-vo! bra-vo! bra - vo! Ha! ha! ha! Bra - vo! Bra-vis-si -
2nd Tenors.
Ha! ha! ha! Bra - vo! bra-vo! bra - vo! bra - vo! Bra-vis-si -
1st Basses.
Bra-vo! bra-vo! bra - vo! Ha! ha! ha! ha! Bra-vo! bra-
2nd Basses.
Bra-vo! bra-vo! bra - vo! Ha! ha! ha! ha! Bra-vo! bra-
CHORUS (laughing heartily)
- mo! Bra - vo! bra - vo! bra - vo!
- mo! Bra - vo! bra - vo! bra - vo! We'll
- vo! bra - vo! bra - vo! bra - vo! We'll crack them all, we'll
- vo! bra - vo! bra - vo! bra - vo! We'll crack them all, we'll

Yes, we'll crack them on the spot!

We'll crack them all, yes, we'll crack them on the spot!

crack them all, we'll crack them all, yes, we'll crack them on the spot!

crack them all, we'll crack them all, yes, we'll crack them on the spot!

crack them all, we'll crack them all, yes, we'll crack them on the spot!

Allegro non troppo.

FAUST. Recit.

Enough! I'm wea-ry now of these be-sot-ted fel-lows, Their noi-sy

Allegro non troppo.

p

songs, and their bes - ti - al mirth. Hast thou no soft - er joys to soothe me, And

pp

make me for-get all the tu-mult of earth? You have but to com-

f f

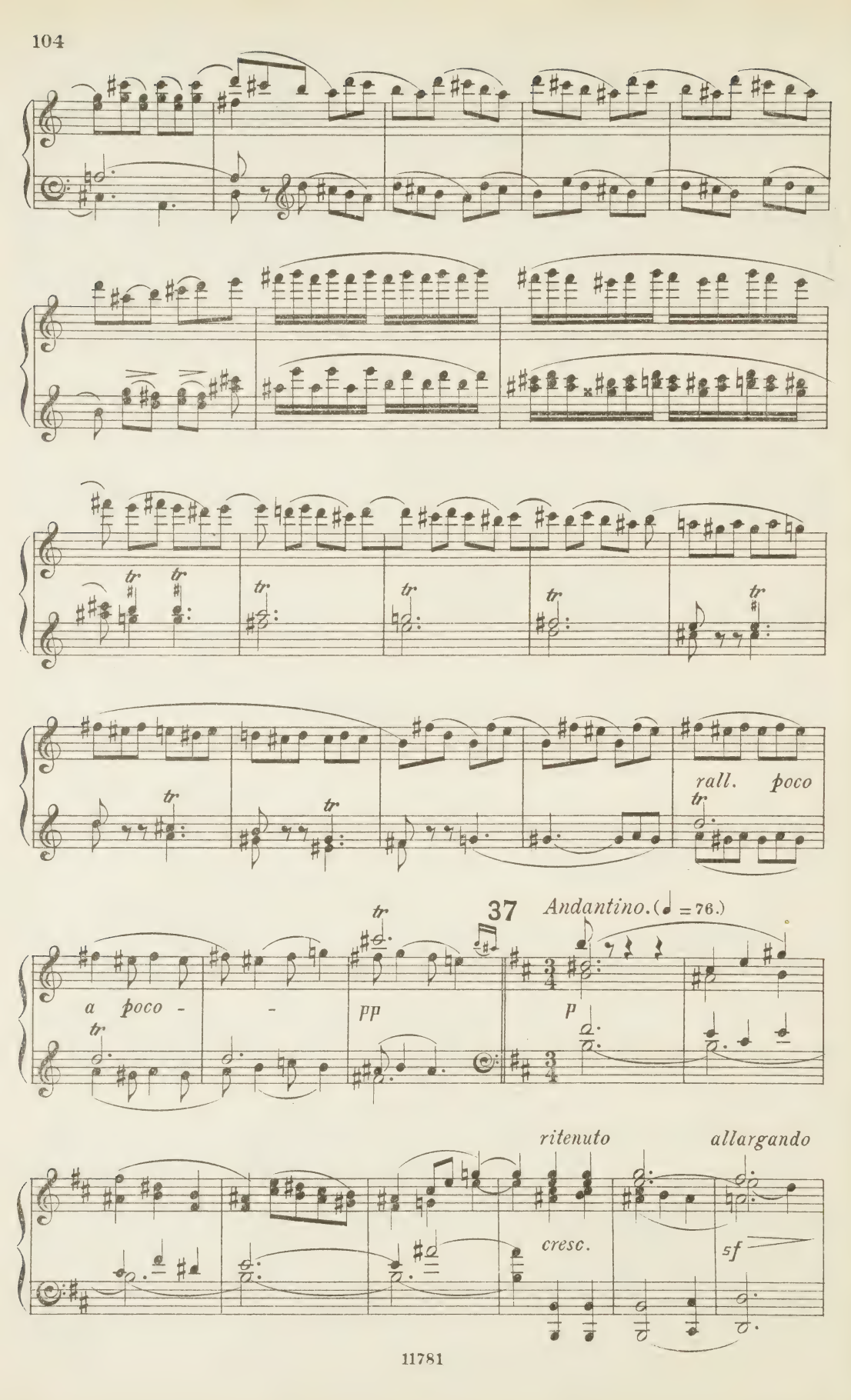
- mand! Fol-low me!

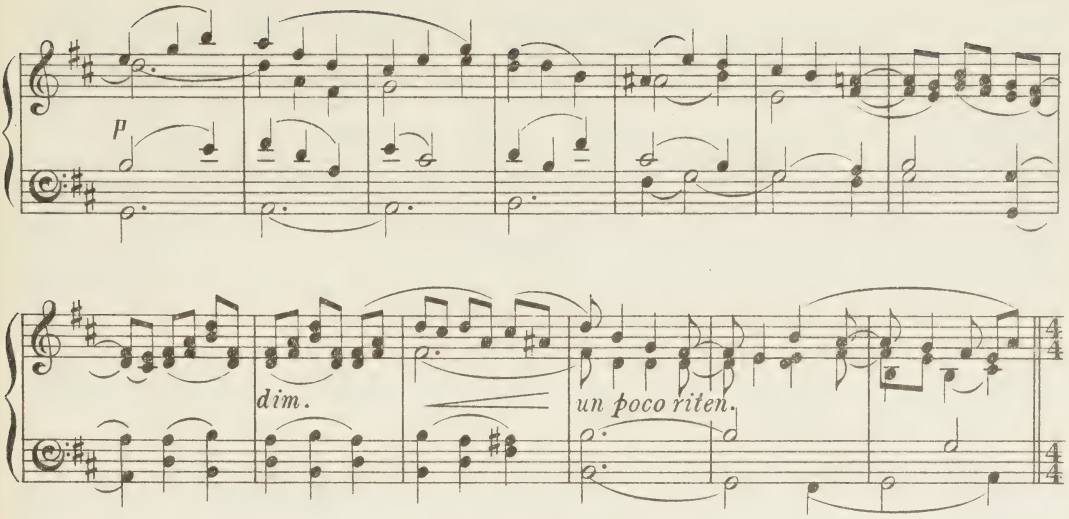
(They disappear)

Allegro leggiero. (♩. = 100.)

p mf sf

p


tr
rall. poco
a poco - -
pp
37
Andantino. (♩ = 76.)
p
ritenuto
allargando
cresc.
sf

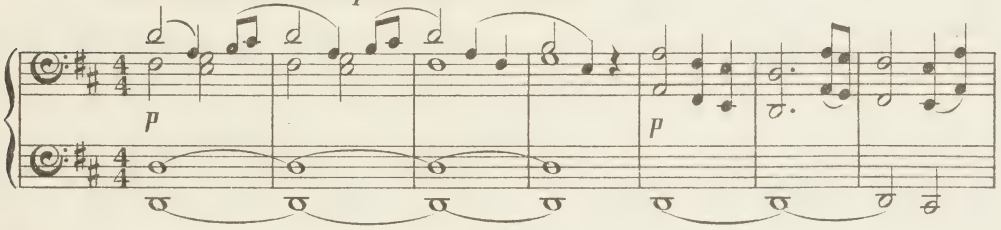


SCENE VII.

Wooded meadows on the banks of the Elbe.

AIR. WITHIN THESE BOWERS.

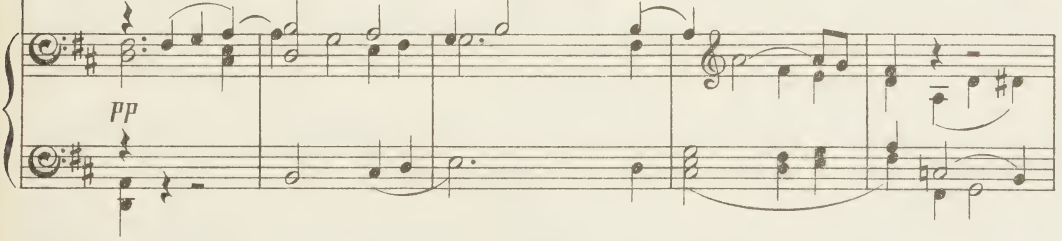
Moderato assai un poco lento. (♩ = 69.)



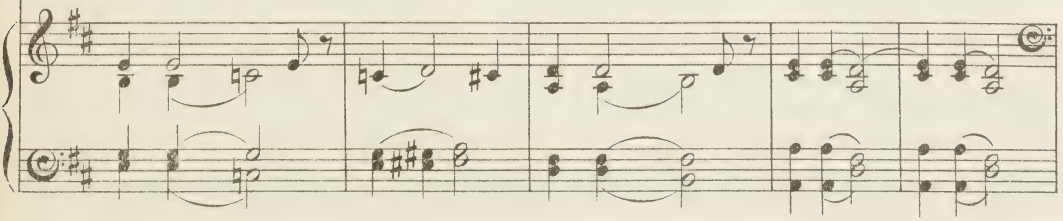
MEPHISTOPHELES.

dolce

Within these bo - wers, Fragrant with new-blown flow - ers, Here thy



couch I will spread, Soft airs shall play round thy head. Now slum - - ber, and



dream of more than earthly bliss! Soon shall thy pale cheek

burn with ma-ny a ro - sy kiss! Bright vi - sions of beau - ty a -

-round thee shall ho-ver, While a soft fai - ry sing - ing thine ear shall dis-

- co - ver. Oh, list - en! Oh, list - en! For the spi - rits of earth and of

Ped. * Ped. *

mf riten.

air To lap thy soul in bliss their en - chant - ments pre -

riten.

Ped. *

DREAM CHORUS OF GNOMES AND SYLPHS.

(Faust's Dream)

Andante.

- pare.

Sopranos. *p* Dream!

Altos. *p* Dream!

Tenors.

1st Basses.

2nd Basses.

Andante. (♩ = 54.) *pp* *p* 12 12 3 3

Dream! *pp* Hap - - py

Dream! *pp* Hap - - py

pp Hap - - py

8 *pp* 12 6

Faust!

p

Faust! Now weave we a veil of

1st Tenors only. *p*

Faust! Hap - - py Faust! Now

pp

Dream!

pp

Dream!

8

dolce

p

sempre legato

gold and of a - - zure, Hi - ding from sight all the

weave we a veil of gold and of a - - zure,

Altos.

pain, the pain ___ of ___ the past; Thy star hath

1st Tenors.

Hi - ding the past; Thy star hath

2nd Tenors.

pp

Now weave we a veil of gold and a - zure,

2nd Basses.

pp

Now weave we a veil of gold and a - zure.

ri - sen! Now re - vel in plea - - sure!

ri - sen! Now re - - - vel in plea - - sure!

38

Altos.

All thou hast longed for now a - waits thee at

1st Tenors.

All thou hast longed for now a - waits thee at

1st Basses.

p

Dream

2nd Basses.

38

pp

Sopranos.

Now

Altos.

leggiero *p*

last! Be-neath the sha - dy trees

1st Tenors.

leggiero *p*

last! Be-neath the sha - dy trees

2nd Tenors. *leggiero*

p

Be-neath the sha - dy trees

1st Basses.

on!

2nd Basses. *leggiero*

p

Be-neath the sha - dy trees

p

leggiero

MEPHISTOPHELES.

p

Hap - - - - - - py

weave we a

The cool-ing streams me - an - der;

The cool-ing streams me - an - der;

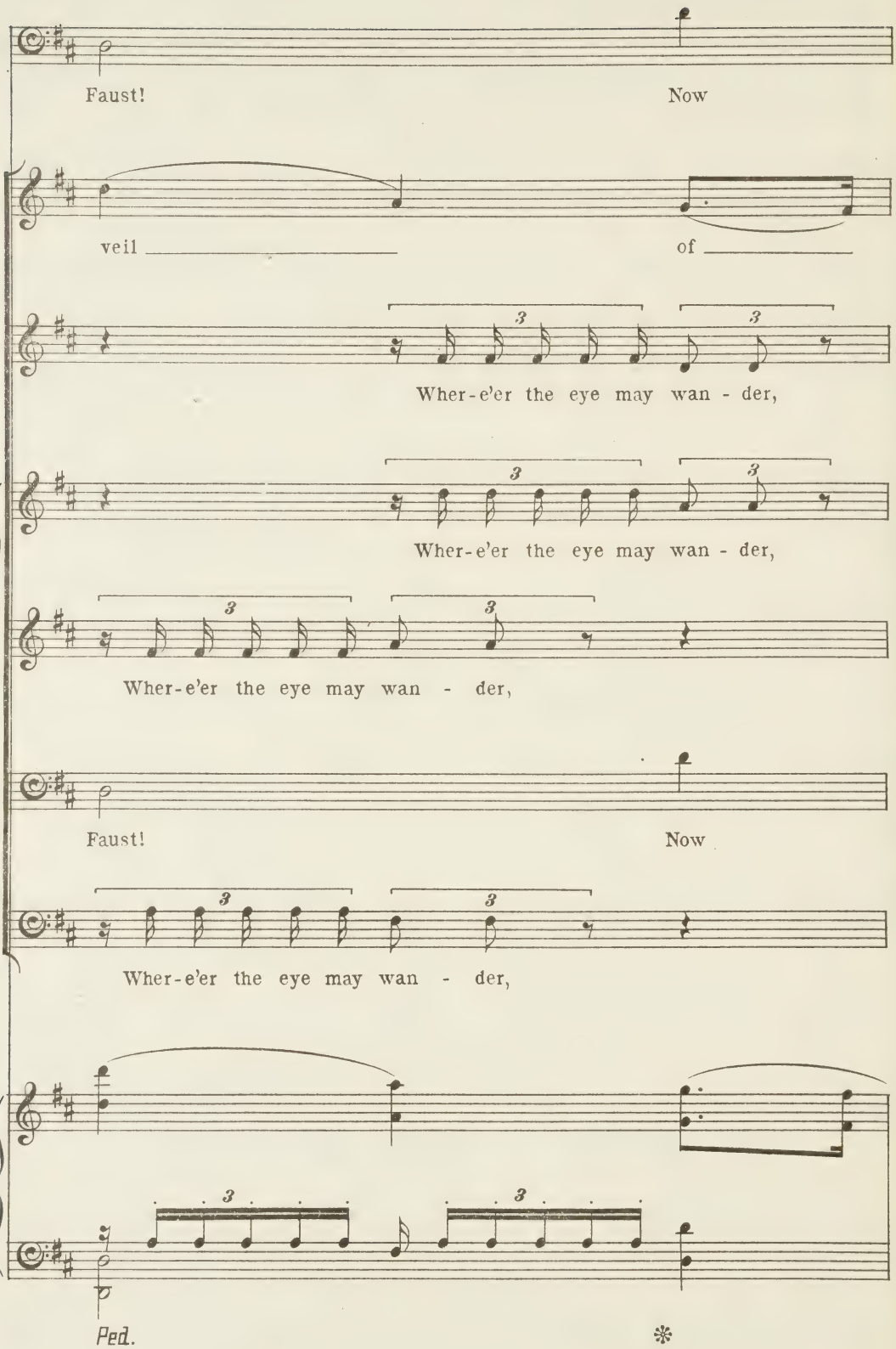
The cool-ing streams me - an - der;

p

Hap - - - - - - py

The cool-ing streams me - an - der;

p


Faust!
Now
veil
of
Wher-e'er the eye may wan - der,
Wher-e'er the eye may wan - der,
Wher-e'er the eye may wan - der,
Faust!
Now
Wher-e'er the eye may wan - der,
Ped.
*

weave we a

gold and of

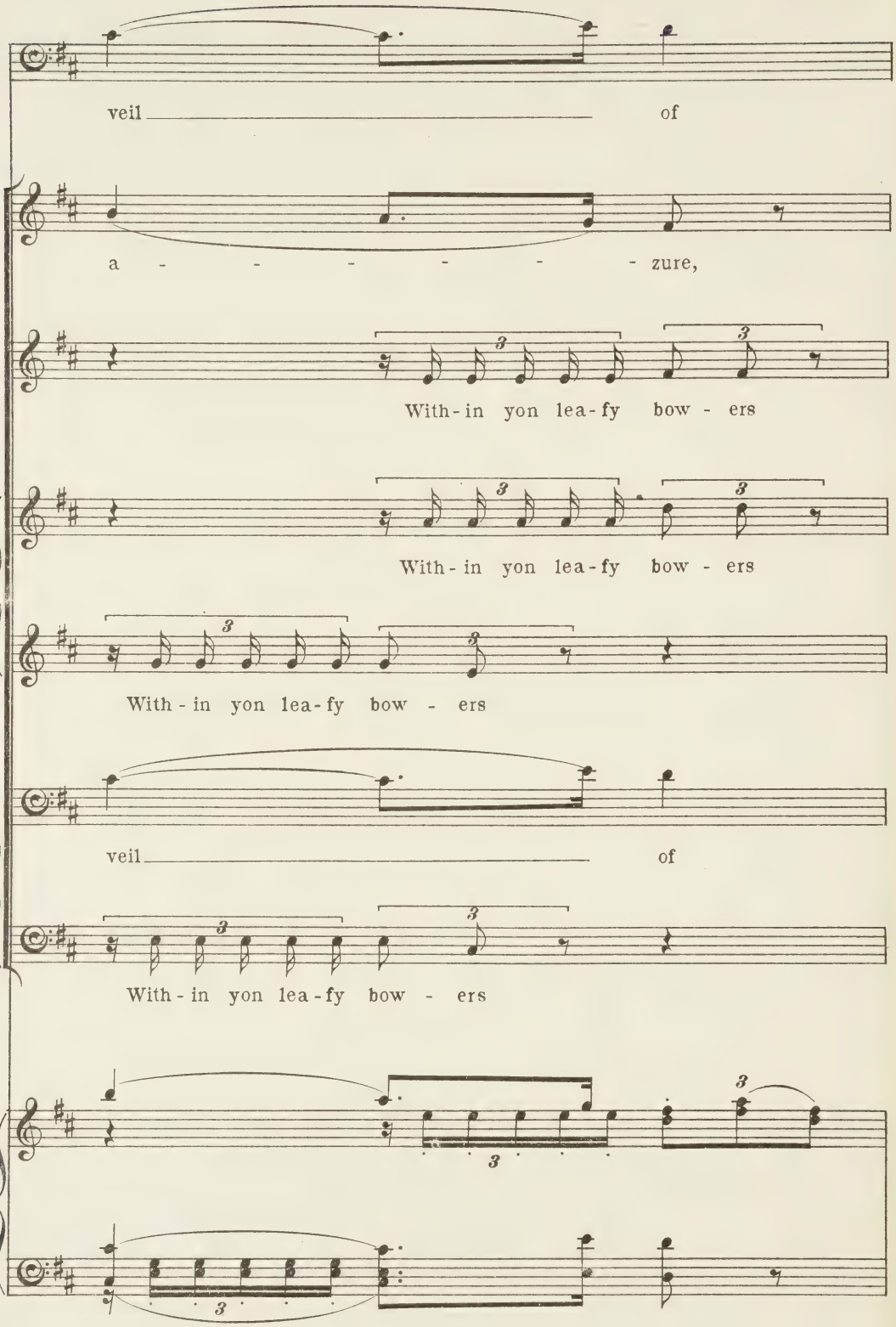
Some new de-light it sees.

Some new de-light it sees.

Some new de-light it sees.

weave we a

Some new de-light it sees.


veil of
a - - - - - - zure,
With-in yon lea-fy bow - ers
With-in yon lea-fy bow - ers
With-in yon lea-fy bow - ers
veil of
With-in yon lea-fy bow - ers

a - - - - - - zure,

Hi - - - - - - ding from

Young lov - ers sit at ease,

Young lov - ers sit at ease,

Young lov - ers sit at ease,

a - - - - - - zure,

Young lov - ers sit at ease,

Hi - - - ding the

sight all the

And dream a - way the hours.

And dream a - way the hours.

And dream a - way the hours.

Hi - - - ding the

And dream a - way the hours.

pain of the

pain, all the pain of the

Be-neath the sha-dy trees

Be-neath the sha-dy trees

Be-neath the sha-dy trees

pain of the

Be-neath the sha-dy trees

39

p

past.

past.

The cool-ing streams me - an - der,

39

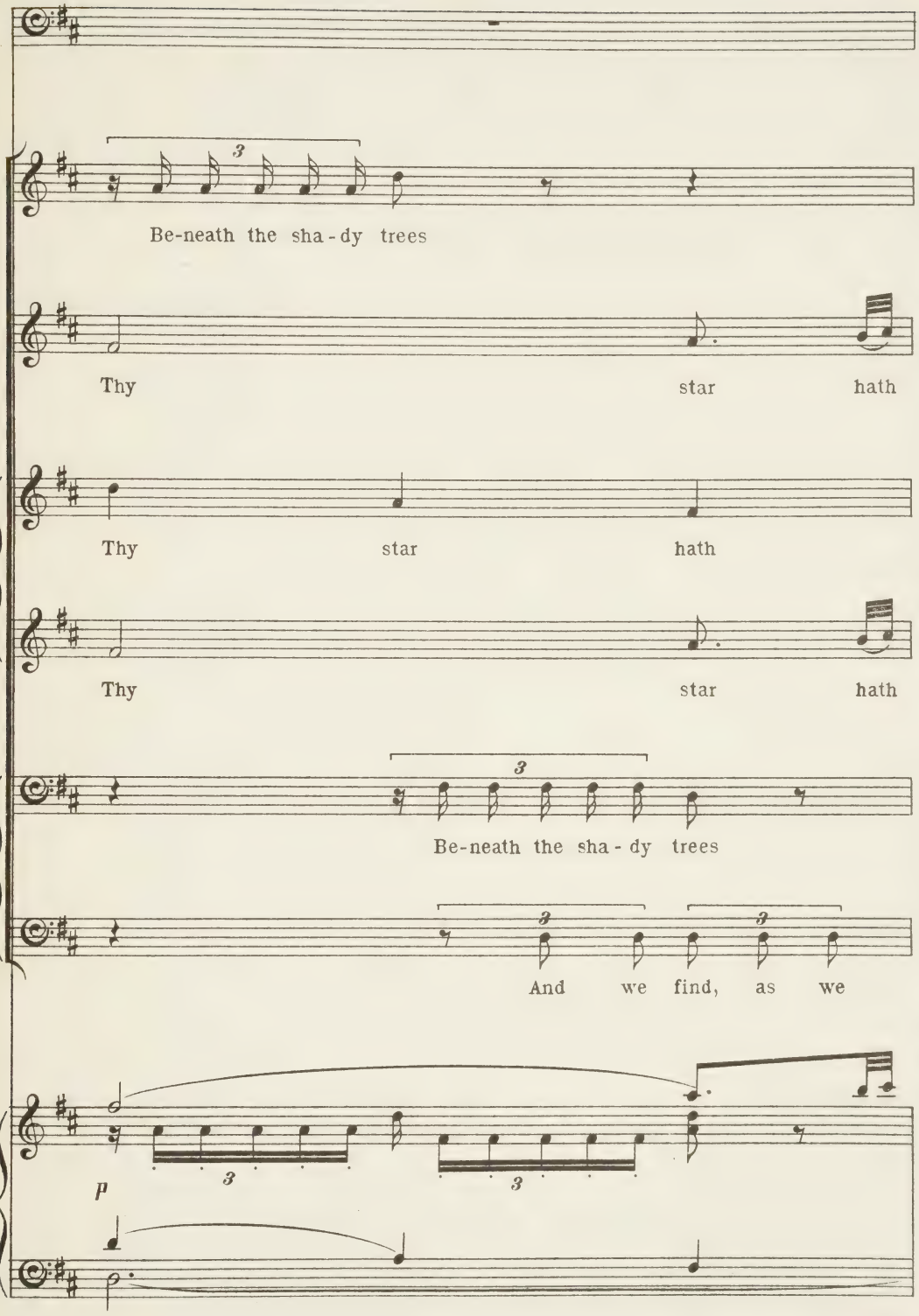
The cool-ing streams me - an - der,

The cool-ing streams me - an - der,

past.

The cool-ing streams me - an - der,

39


Be-neath the sha-dy trees
Thy star hath
Thy star hath
Thy star hath
Be-neath the sha-dy trees
And we find, as we
p

The cool-ing streams me - an - der;

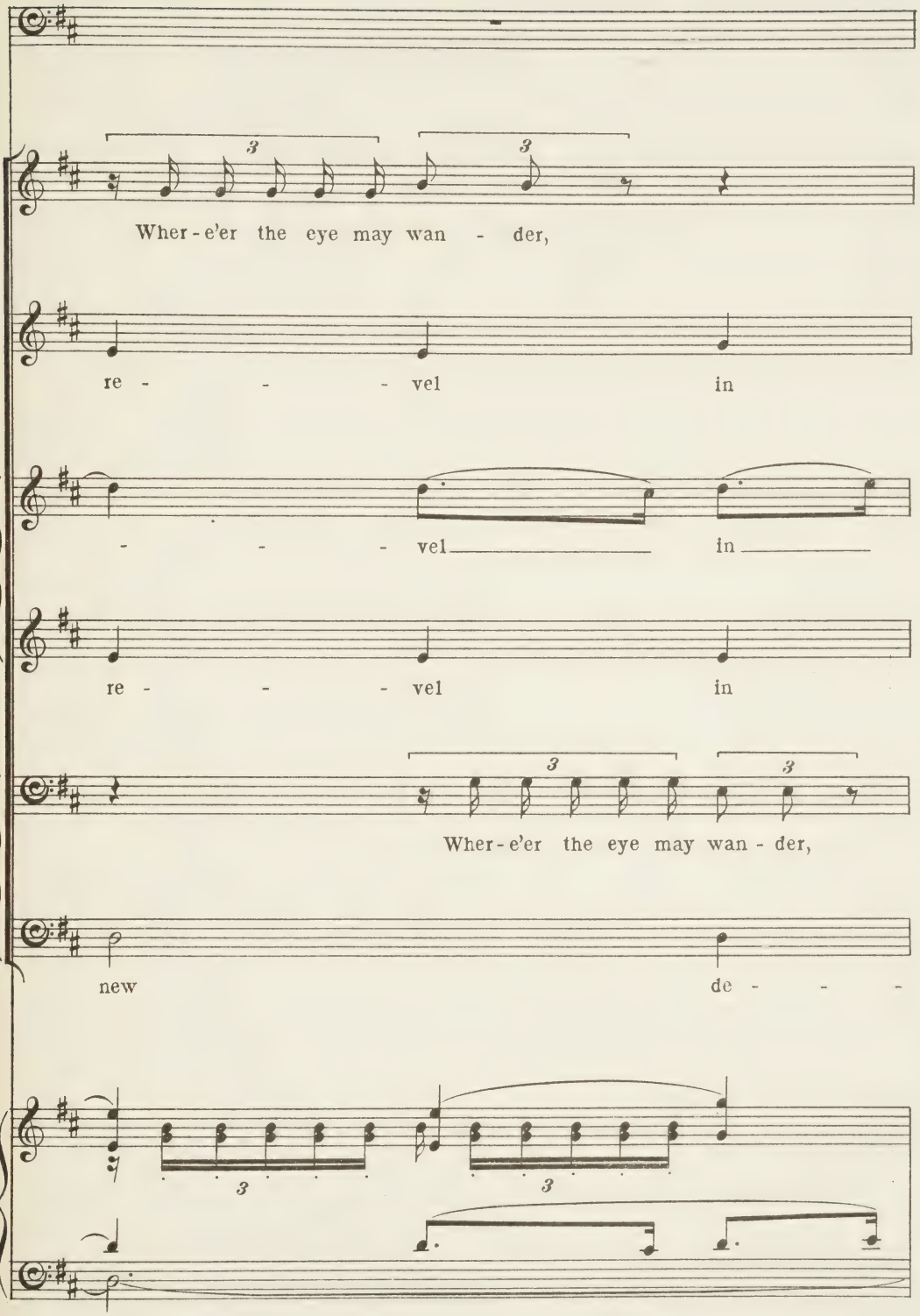
ri - - - sen! Now

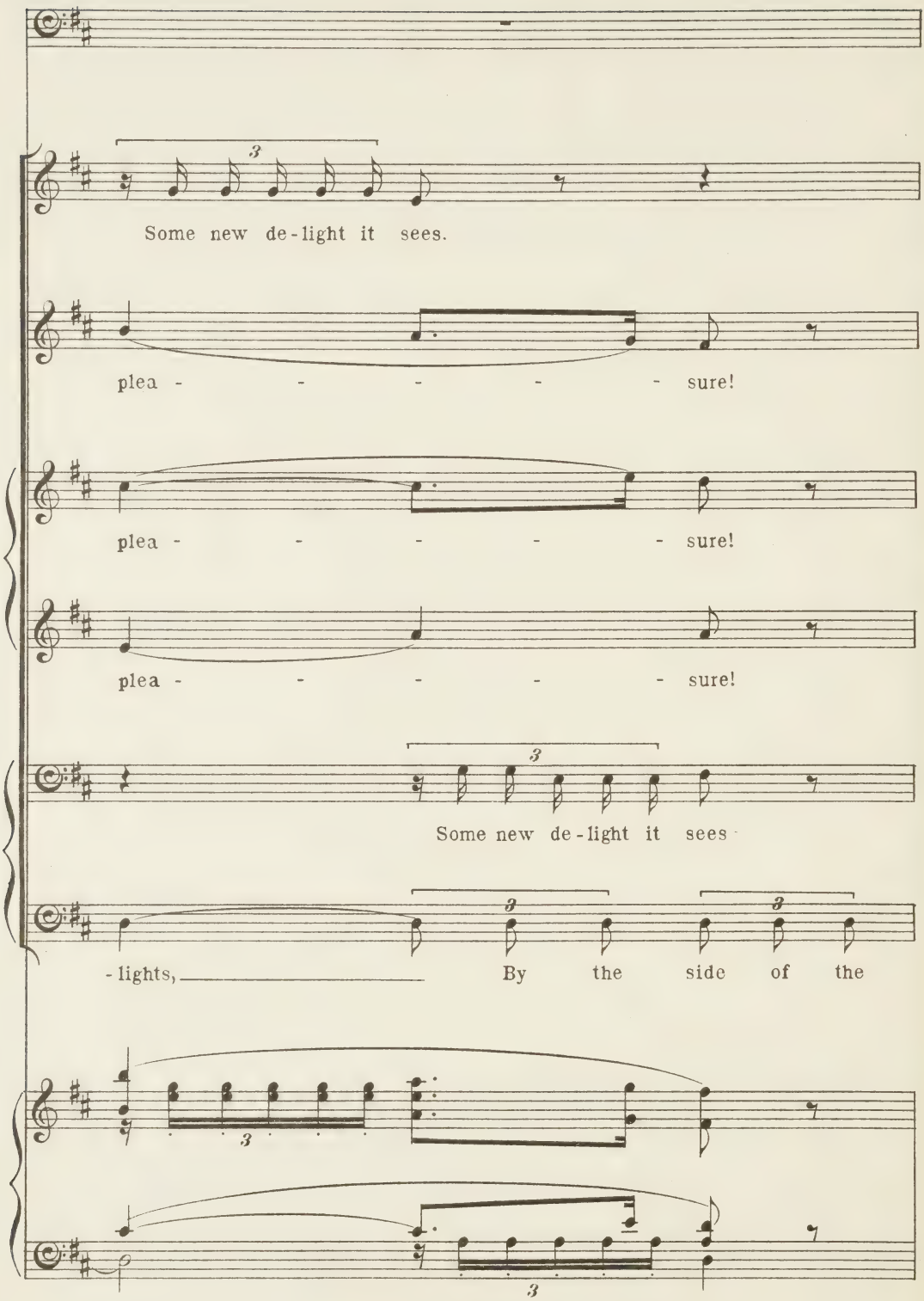
ri - - - sen! Now re - - -

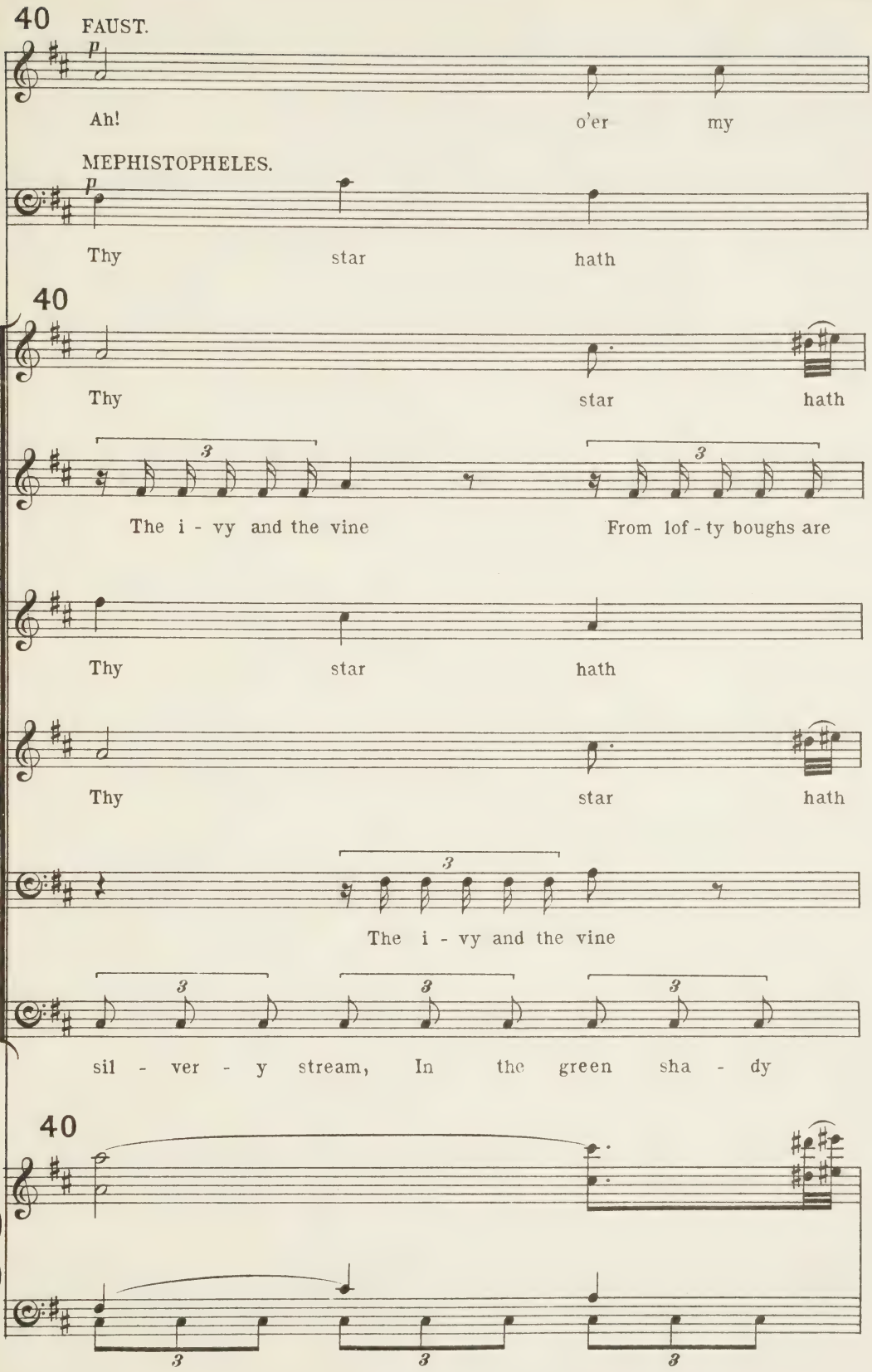
ri - - - sen! Now

The cool-ing streams me - an - der;

wan - - - der, still


Wher-e'er the eye may wan - der,
re - - - vel in
- - - vel in
re - - - vel in
Wher-e'er the eye may wan - der,
new de - - -


Some new de-light it sees.
plea - - - - - sure!
plea - - - - - sure!
plea - - - - - sure!
Some new de-light it sees
-lights, By the side of the


40
FAUST.
p
Ah! o'er my
MEPHISTOPHELES.
p
Thy star hath
40
Thy star hath
The i - vy and the vine From lof - ty boughs are
Thy star hath
Thy star hath
The i - vy and the vine
sil - ver - y stream, In the green sha - dy
40

heart what

ri - - - sen! Now re - - -

ri - - - sen! Now

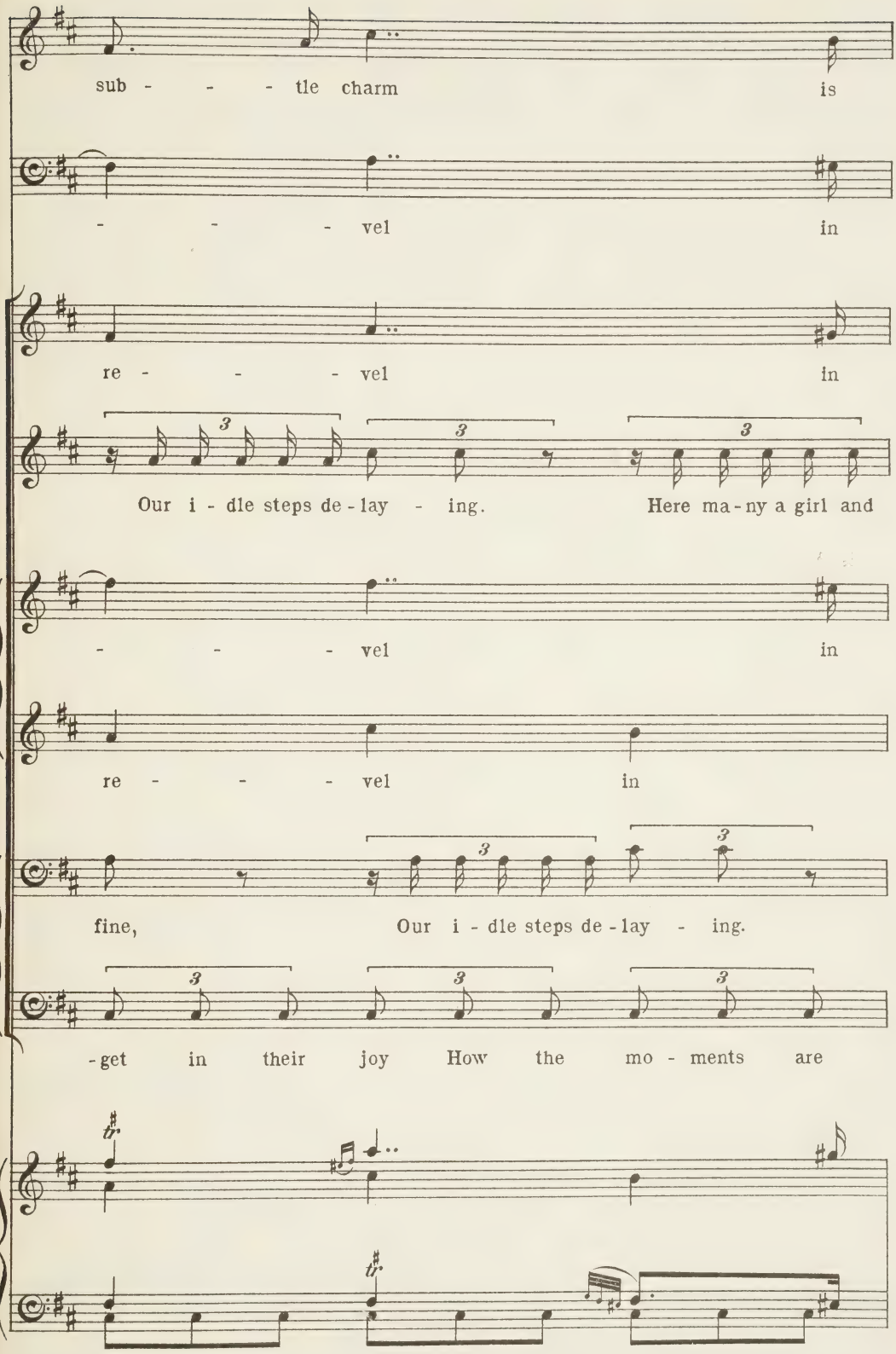
sway - ing, And here are pop-pies fine,

ri - - - sen! Now re - - -

ri - - - sen! Now

From lof-ty boughs are sway - ing, And here are pop-pies

bow - ers, The young lov - ers meet, And for -


sub - - - tle charm is
- - - vel in
re - - - vel in
Our i - dle steps de - lay - ing. Here ma - ny a girl and
- - - vel in
re - - - vel in
fine, Our i - dle steps de - lay - ing.
- get in their joy How the mo - ments are

steal - - - - - - ing?

plea - - - - - - sure!

plea - - - - - - sure!

boy Be-neath the shade are meet - ing,

plea - - - - - - sure!

plea - - - - - - sure!

Here ma-ny a girl and boy Be-neath the shade are

fleet - - - - - - ing.

41

mf *cresc.*

Here girl and

mf *cresc.*

Here girl and

p

Here ma-ny a girl and boy Be-neath the shade are

meet - ing, For-get-ting in their joy

41

p *cresc.*

boy be - neath the shade are

boy be - neath the shade are

meet - ing. Here comes a maid-en meek,

How fast the time is fleet - ing. Here comes a maid-en

meet - - - ing,

meet - - - ing,

mf *cresc.*

Here girl and

Some pure blos - - - som re -

meek, Some blossom pure re-sem-bling, Down her love-ly cheek A pen-sive tear is

mf *cresc.*

Here girl and

tr *tr*

p *cresc.*

Heed - - - less how

p *cresc.*

Heed - - - less how

cresc.

boy be - neath the shade are

- sem - - - bling;

trembling. See, from branches sway-ing, I - vy and the vine; Our i - dle steps de -

cresc.

boy be - neath the shade are

p *cresc.*

fast the bliss - - ful hours are

fast the bliss - - ful hours are

meet - - - ing,

- lay-ing Here are pop-pies fine. Be-neath the sha-dy trees The cool-ing streams me-

meet - - - ing,

fleet - - - ing. Here

fleet - - - ing. Here

cresc.

Heed - - - less how

See, on her love - - ly cheek How a

- an-der; Where the eye may wander, where the eye may wander, New de-lights it

cresc.

Heed - - - less how

cresc.

p

Here comes a maid - - en

comes a maid - en

comes a maid - - en

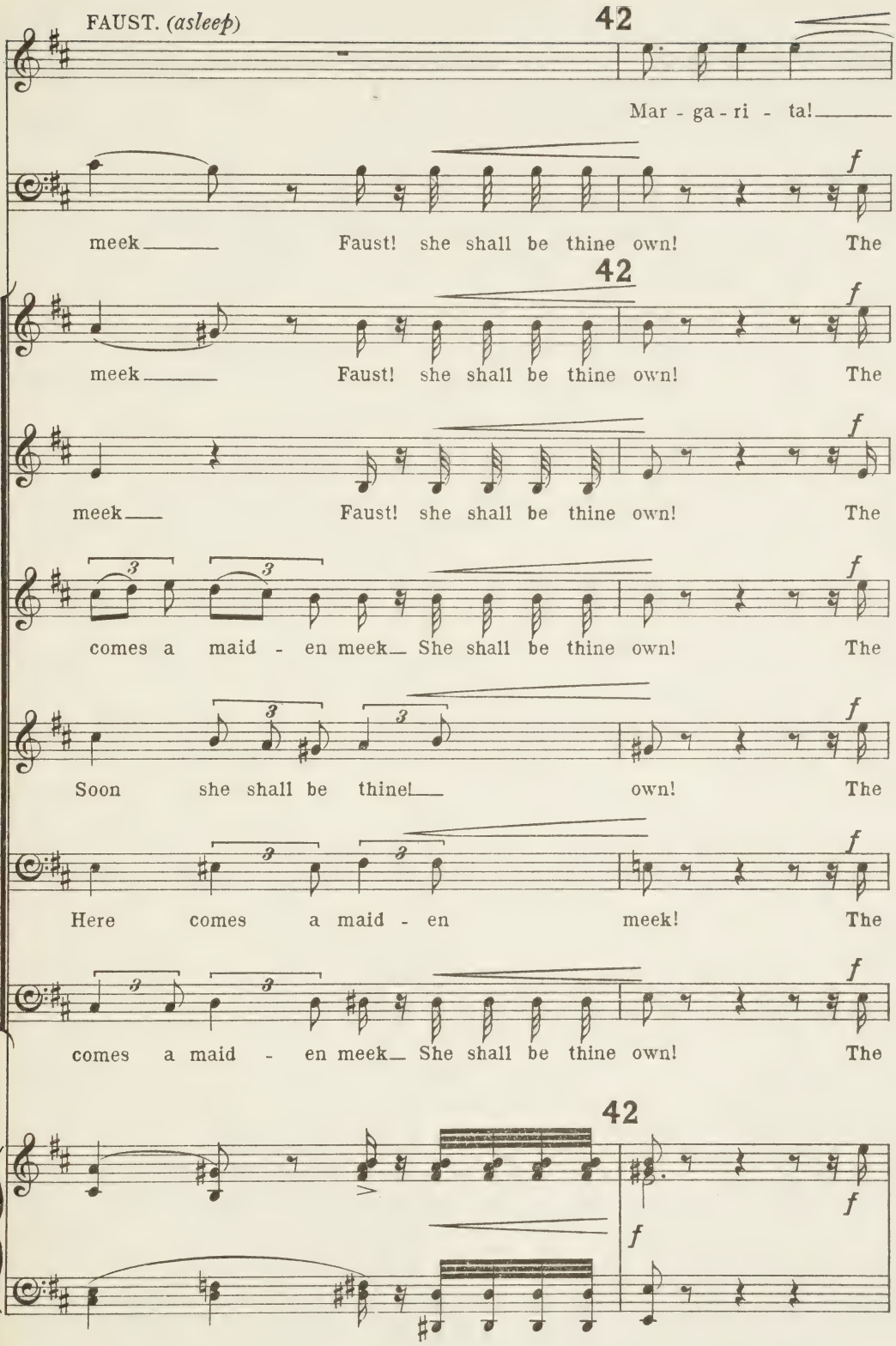
fast the bliss - ful hours are fleet - ing, Here

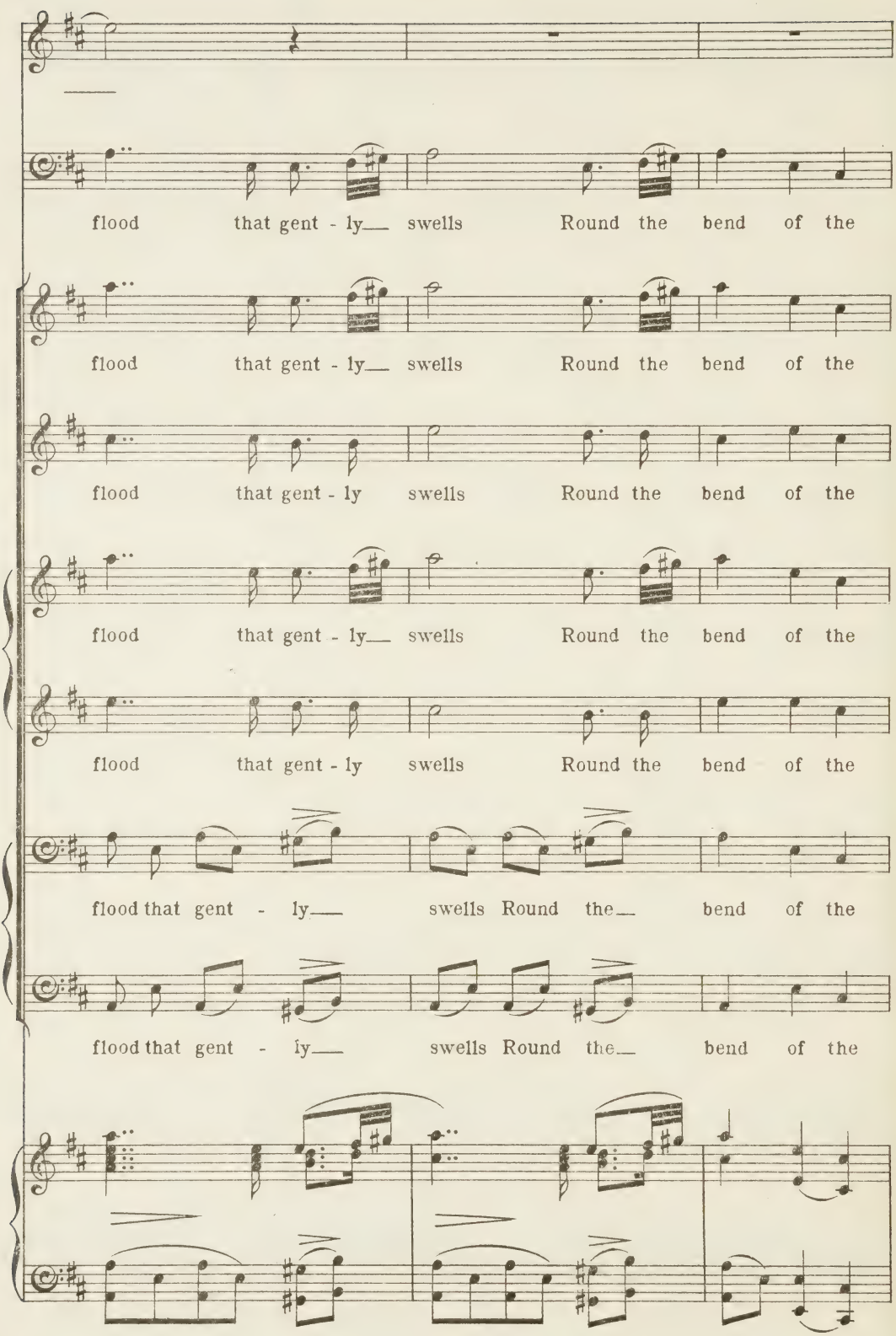
pen - sive tear is trem-bling, A pen - sive tear is trem-bling,

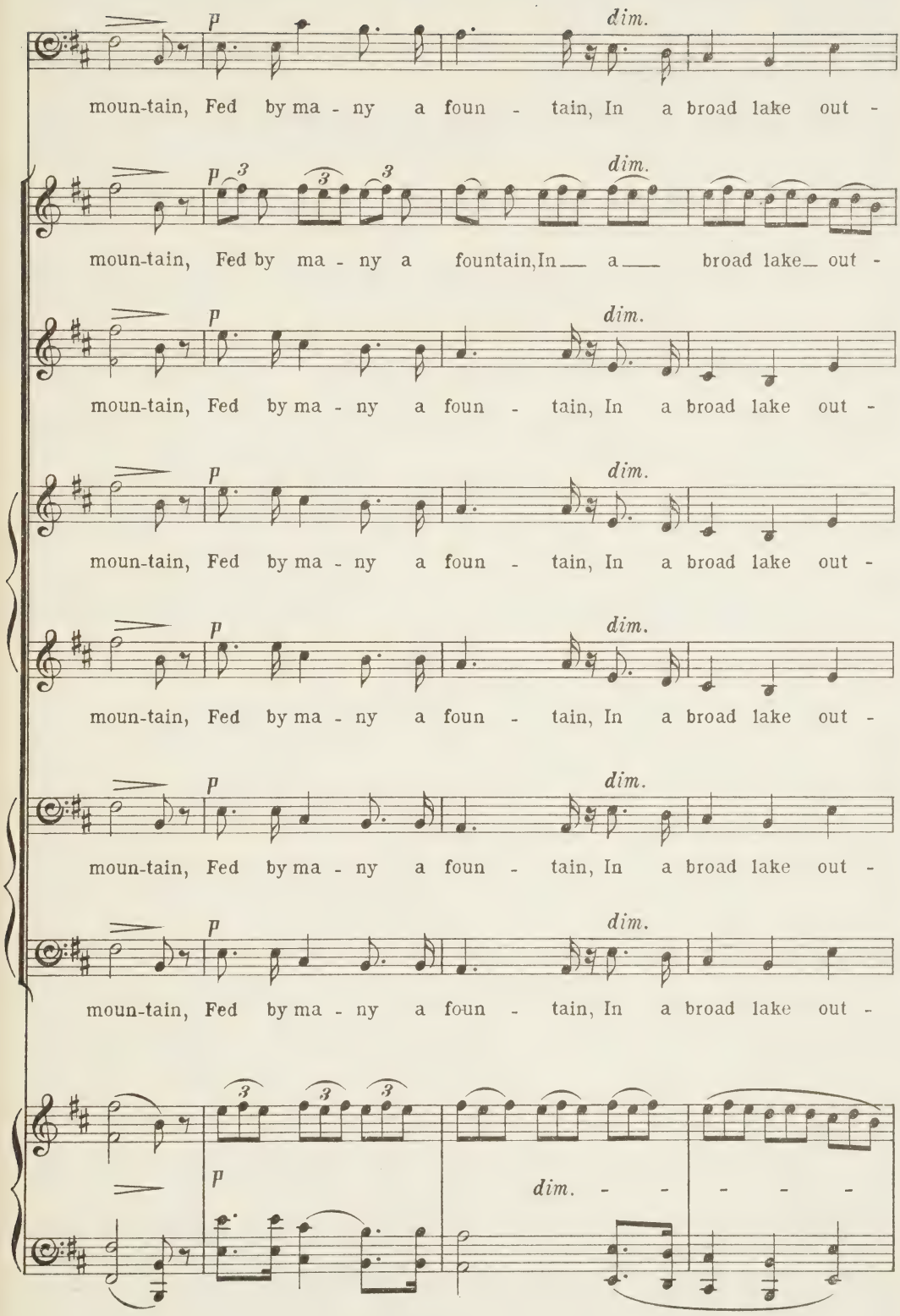
sees. And now be-hold!

fast the bliss - ful hours are fleet - ing. Here

tr *tr*


FAUST. (asleep)
42
Mar - ga - ri - ta!
meek Faust! she shall be thine own! The
42
meek Faust! she shall be thine own! The
meek Faust! she shall be thine own! The
comes a maid - en meek She shall be thine own! The
Soon she shall be thine! own! The
Here comes a maid - en meek! The
comes a maid - en meek She shall be thine own! The
42


flood that gent - ly swells Round the bend of the
flood that gent - ly swells Round the bend of the
flood that gent - ly swells Round the bend of the
flood that gent - ly swells Round the bend of the
flood that gent - ly swells Round the bend of the
flood that gent - ly swells Round the bend of the
flood that gent - ly swells Round the bend of the


p
dim.
moun-tain, Fed by ma - ny a foun - tain, In a broad lake out -
moun-tain, Fed by ma - ny a fountain, In a broad lake out -
moun-tain, Fed by ma - ny a foun - tain, In a broad lake out -
moun-tain, Fed by ma - ny a foun - tain, In a broad lake out -
moun-tain, Fed by ma - ny a foun - tain, In a broad lake out -
moun-tain, Fed by ma - ny a foun - tain, In a broad lake out -
dim. - - - - -

43

- wells.

- wells.

wells.

- wells.

- wells.

- wells.

- wells.

43

6 6 6

cresc. molto

Allegro. *(Three bars equal to one of the Andante.)*

f

Songs of love and of plea-sure Make all the hills re - sound. Ha!

f

Songs of love and of plea-sure Make all the hills re - sound. Ha!

f

Songs of love and of plea-sure Make all the hills re - sound. Ha!

f

Songs of love and of plea-sure Make all the hills re - sound. Ha!

f

Songs of love and of plea-sure Make all the hills re - sound. Ha!

f

Songs of love and of plea-sure Make all the hills re - sound. Ha!

Allegro. *(Three bars equal to one of the Andante.)*

Vns.

f

To the mer-ri-est mea - sure The

To the mer-ri-est mea - sure The

To the mer-ri-est

To the mer-ri-est

dan - cers tread the ground, The dan-cers tread the ground. While

dan - cers tread the ground, The dan - cers tread the ground. While

mea - - sure The dan - cers tread the ground. While

mea - - sure The dan - cers tread the ground. While

f To the mer-ri-est mea - sure The dan - cers tread the ground. While

f To the mer-ri-est mea - sure The dan - cers tread the ground. While

some to the woods re - sort - ing Will climb the moun - tain side, Ha!

some to the woods re - sort - ing Will climb the moun - tain side, Ha!

some to the woods re - sort - ing Will climb the moun - tain side, Ha!

some to the woods re - sort - ing Will climb the moun - tain side, Ha!

some to the woods re - sort - ing Will climb the moun - tain side, Ha!

some to the woods re - sort - ing Will climb the moun - tain side, Ha!

Strings

mf

44

Others are gai - ly sport - ing, others are gai - ly

Others are gai - ly sport - ing, others are gai - ly

Others are gai - ly sport - ing, are sport - -

Others are gai - ly sport - ing, are

Others are gai - ly sport - ing, are

Others are gai - ly sport - ing, are

44

FAUST. *(dreaming.)*

Andante.

Mar - ga - ri - ta! O Mar-ga-

sport - ing Up - on the sil-ver tide.

sport - ing Up - on the sil - ver tide.

- ing Up - on the sil - ver tide.

sport - ing Up - on the sil - ver tide.

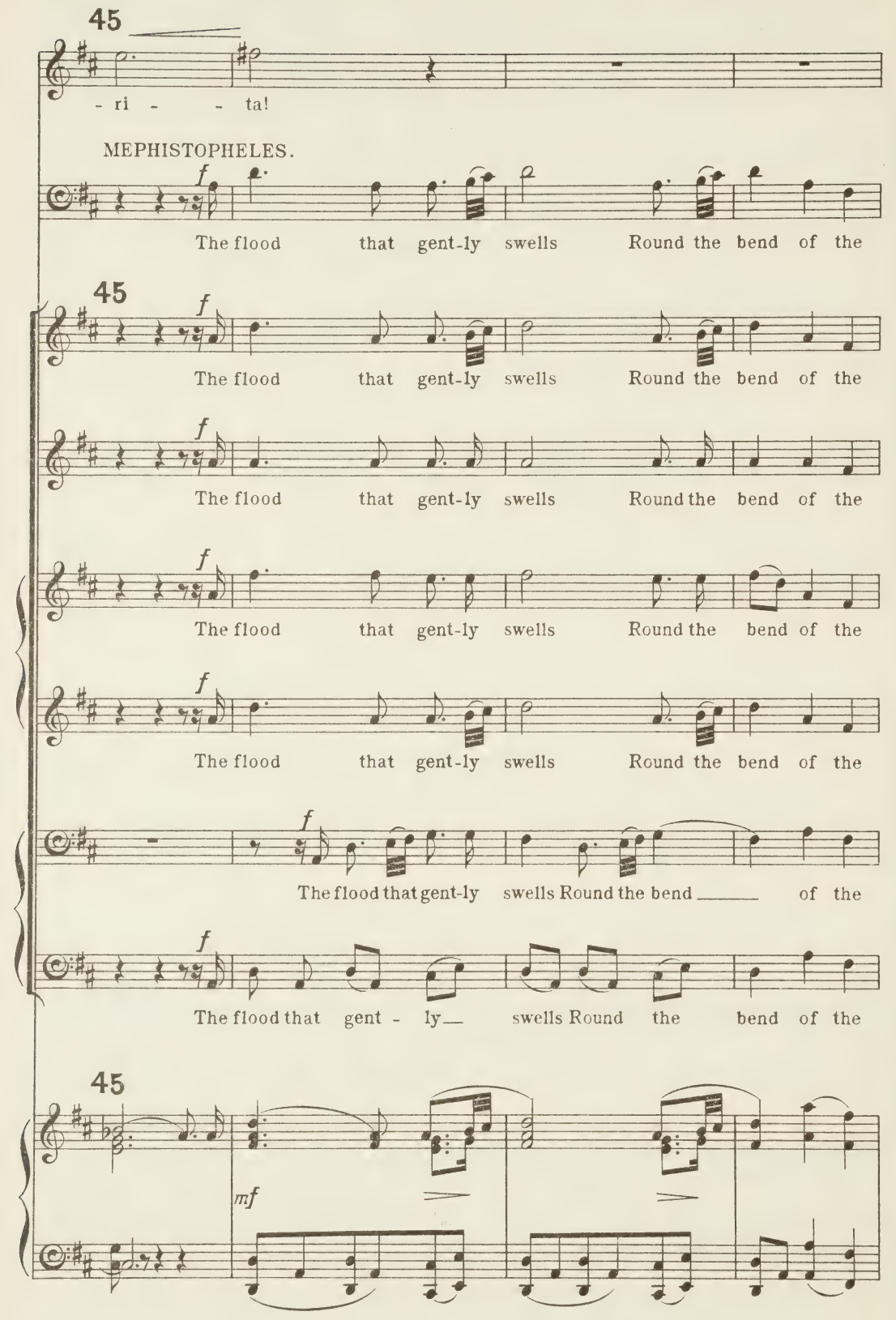
sport - ing Up - on the sil - ver tide.

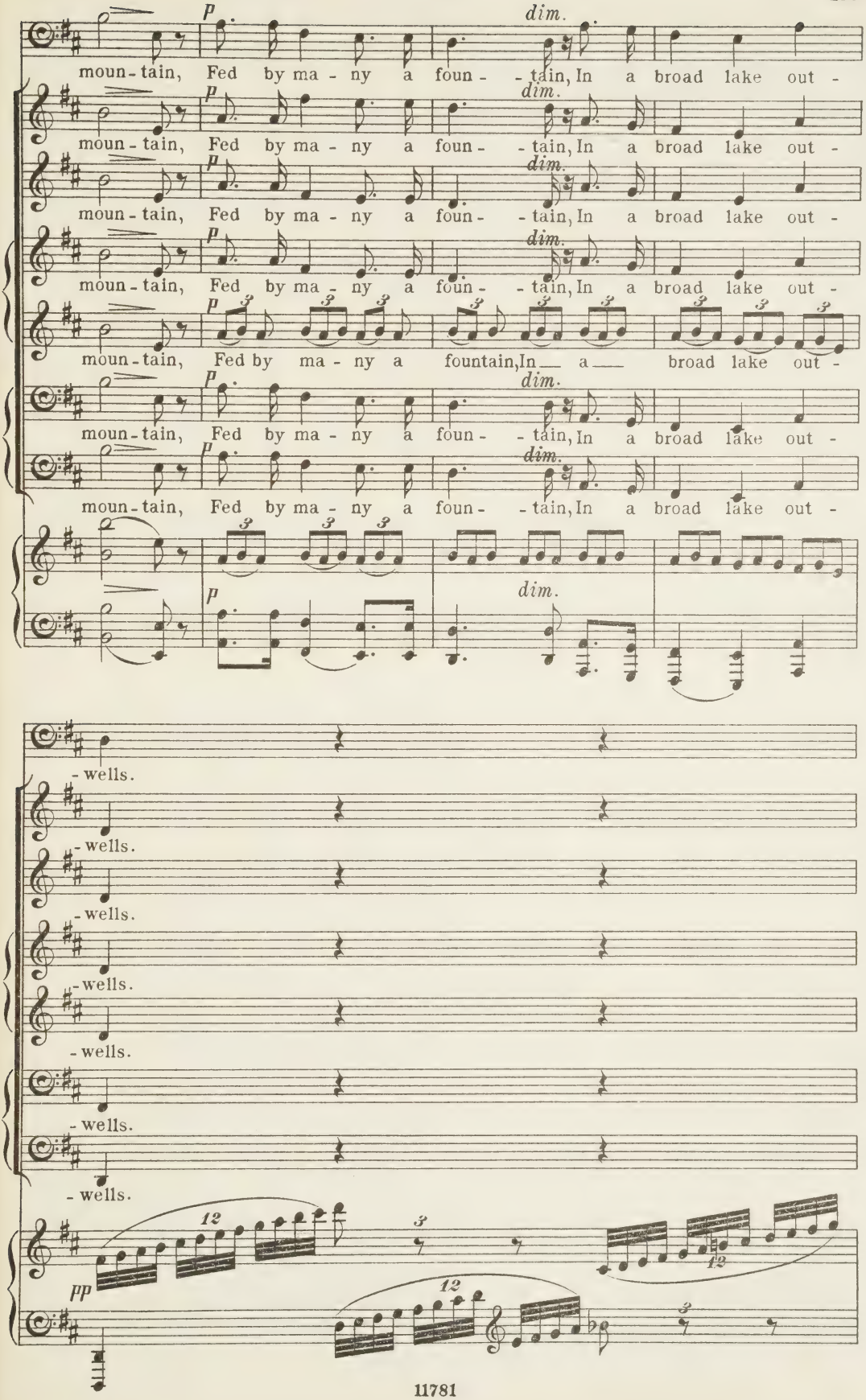
sport - ing Up - on the sil - ver tide.

Andante.

p

p


45
- ri - - ta!
MEPHISTOPHELES.
f
The flood that gent-ly swells Round the bend of the
45
f
The flood that gent-ly swells Round the bend of the
f
The flood that gent-ly swells Round the bend of the
f
The flood that gent-ly swells Round the bend of the
f
The flood that gent-ly swells Round the bend of the
f
The flood that gent-ly swells Round the bend of the
f
The flood that gent - ly swells Round the bend of the
45
mf


p
dim.
moun - tain, Fed by ma - ny a foun - - tain, In a broad lake out -
moun - tain, Fed by ma - ny a foun - - tain, In a broad lake out -
moun - tain, Fed by ma - ny a foun - - tain, In a broad lake out -
moun - tain, Fed by ma - ny a foun - - tain, In a broad lake out -
moun - tain, Fed by ma - ny a fountain, In a broad lake out -
moun - tain, Fed by ma - ny a foun - - tain, In a broad lake out -
moun - tain, Fed by ma - ny a foun - - tain, In a broad lake out -
- wells.
- wells.
- wells.
- wells.
- wells.
- wells.
pp
12
3

pp

Song - birds

pp

Song - birds

pp

Song - birds

pp

Song - birds

pp

Song - birds

pp

Song - birds

cease from their sing - ing,

cease from their sing - ing,

cease from their sing - ing,

cease from their sing - ing,

cease from their

cease from their

Lis - ten,

Lis - ten,

Lis - ten,

Lis - ten,

sing - ing, Lis - ten,

sing - ing, Lis - ten,

MEPHISTOPHELES.

sotto voce

The

si - lent a - while,

si - lent a - while,

si - lent a - while,

si - lent a - while,

si - lent a -

si - lent a -

charm is at

Has - ten,

Has - ten,

Has - ten,

Has - ten,

- while Has - ten,

- while Has - ten,

46

work! His soul is

stealth - i - ly wing - ing,

stealth - i - ly wing - ing,

stealth - i - ly wing - ing,

stealth - i - ly wing - ing,

stealth - i - ly

stealth - i - ly

46

mine!

Off to some dis - - - tant

Off to some dis - - - tant

Off to some dis - - - tant

Off to some dis - - - tant

wing - ing, Off to dis - - - tant

wing - ing, Off to dis - - - tant

isle. All with hearts

isle. All with

isle. All with

isle. All with

isle. All with

isle. All with

smorz.

FAUST.

dolcissimo

Mar - - - ga - ri - - - - - - -

o - - - - ver - - flow - - - - -

hearts o'er - - flow - - - ing,

hearts o'er - - flow - - - - -

hearts o'er - - flow - - ing,

hearts o'er - - - - flow - - - - -

hearts o'er - - - - flow - - - - -

- ta!

pp

- ing, 'Tis she! Mar-ga - ri - ta! Ere

perdendosi

Turn their gaze to the

- ing, Turn their gaze to the

'Tis she! Mar-ga - ri - ta! Ere

perdendosi

- ing, Turn their gaze to the

- ing, Turn

perdendosi

long she shall be thine! Dream!

skies, Where se - - rene - - - ly

skies, Where se - - rene - - - ly

long she shall be thine! Dream!

skies, Where

— their

Dream!

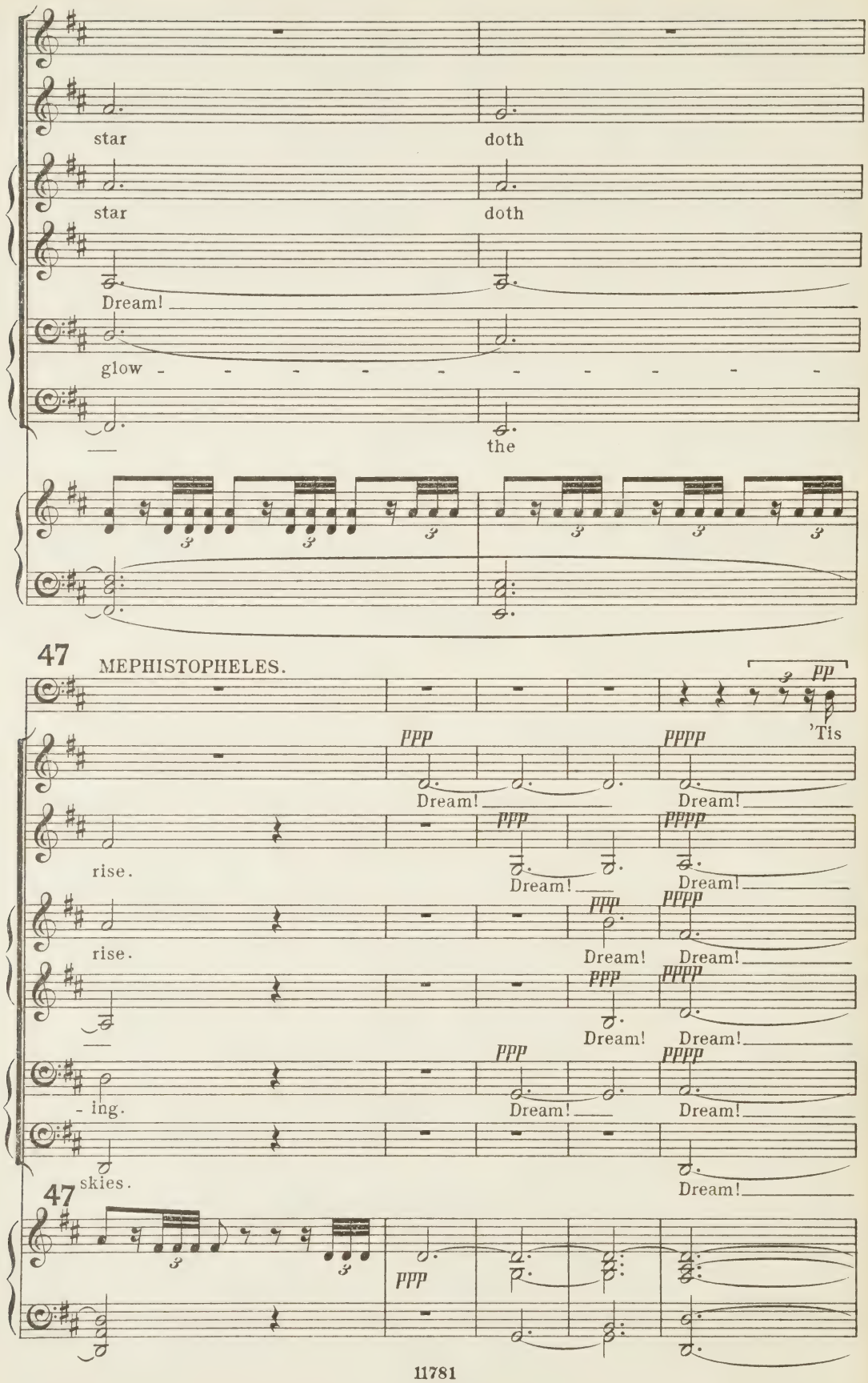
glow - - - ing, Love's ten - - der

glow - - - ing, Love's ten - - der

Dream!

— love's star is

gaze to - - ward


star
doth
star
doth
Dream!
glow - - - - - - - - - -
the
47
MEPHISTOPHELES.
pp
'Tis
ppp
pppp
Dream!
Dream!
rise.
Dream!
Dream!
rise.
Dream!
Dream!
Dream!
Dream!
- ing.
Dream!
Dream!
skies.
Dream!
47
ppp

well, 'tis well, my nim-ble sprites! ye all have done your best!

Hap - py

Hap - py

Hap - py

Hap - py

Hap - py

Hap - py

But, ere ye go, lull him gen-tly to rest!

Faust! Dream! Dream!

Faust! Dream! Dream!

Faust! Dream! Dream!

Faust! Dream! Dream!

Faust! Dream! Dream!

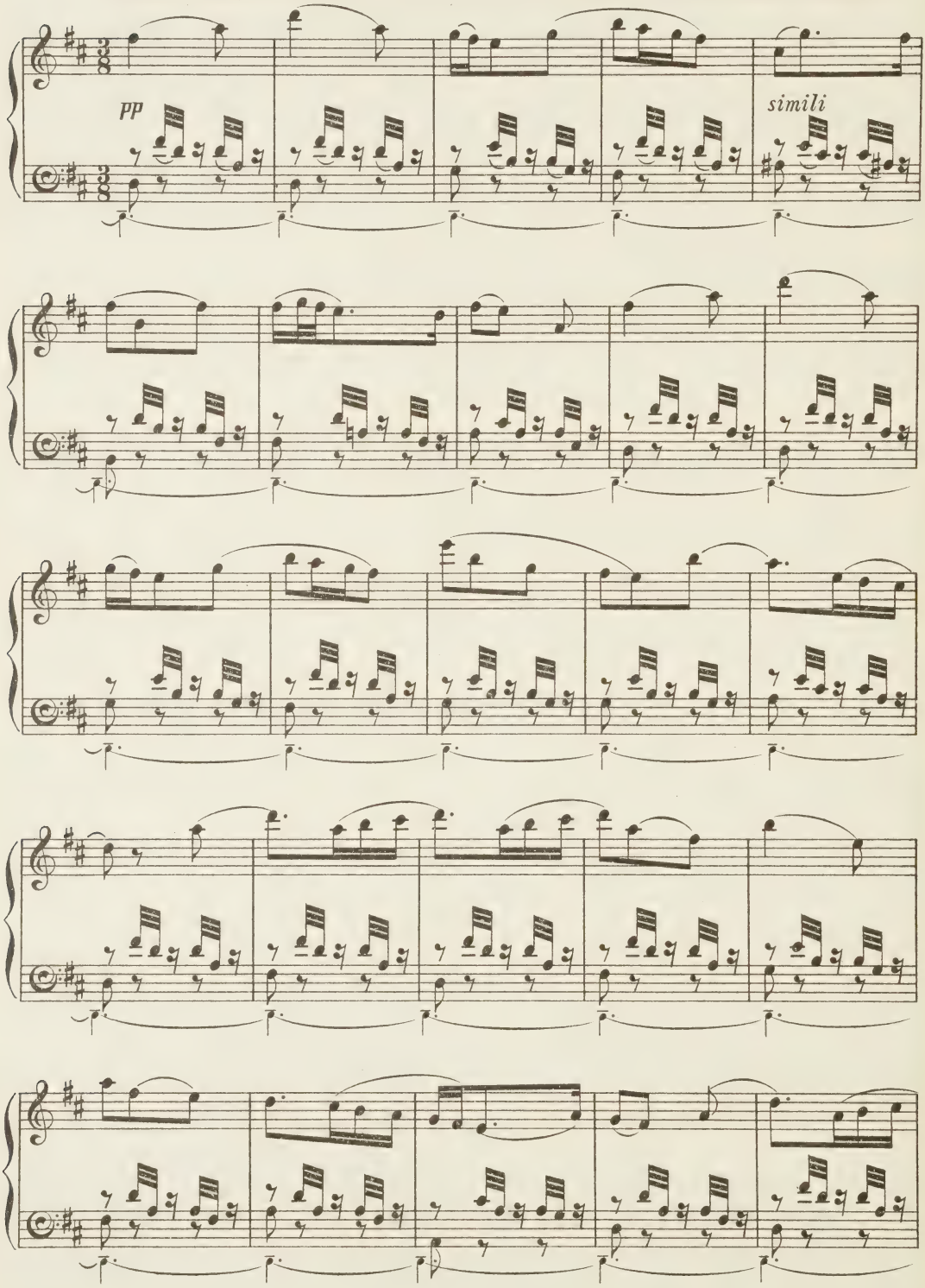
Faust! Dream! Dream!

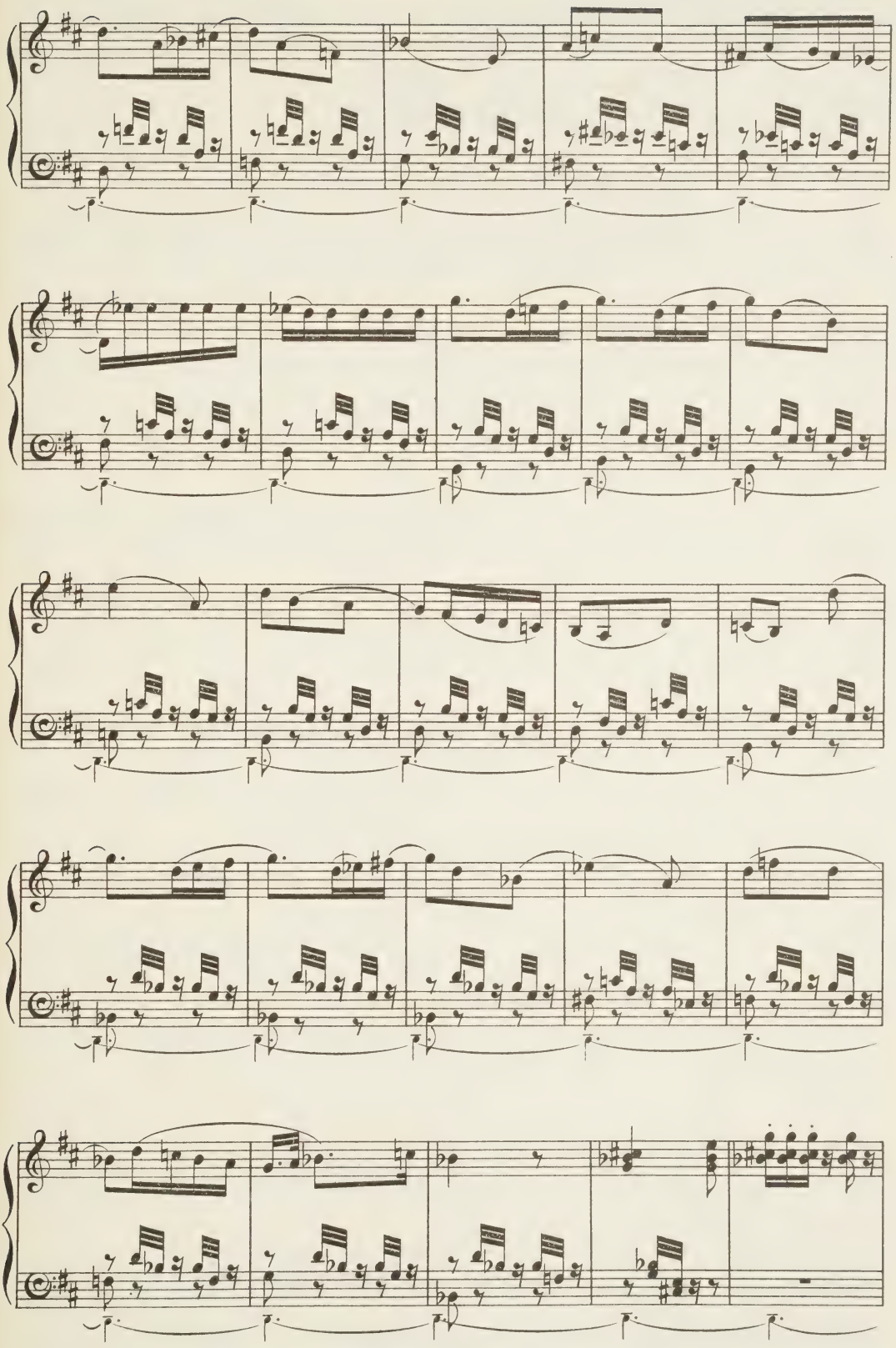
ppp

Ped.

DANCE OF SYLPHS.

Allegro. Tempo di Valse. (*Three bars equal to one bar of the preceding movement.*)





poco f

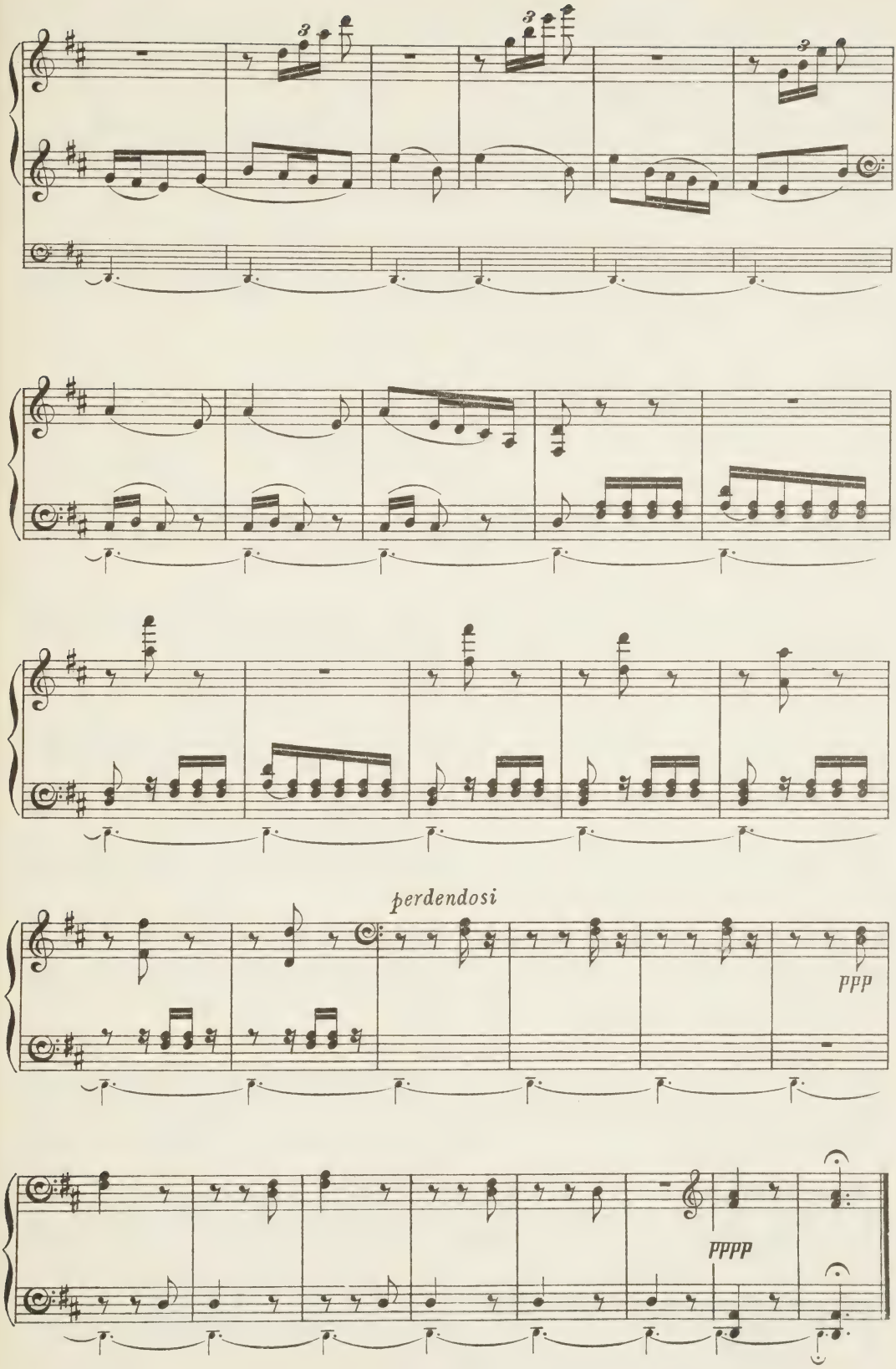
dim.

sf

p

(The spirits of the air hover about Faust, who has fallen asleep, till they disappear, one by one)

ppp


perdendosi
ppp
pppp

RECIT. MARGARITA! WHERE ART THOU?

Allegro. (♩=152)

f *ff*

Recit. FAUST. *(suddenly awaking.)*

Mar - ga - ri - ta! Where art thou? Where art thou?

f

Oh, pure ce - les - tial vi - sion! Ah, ten - der an - gel

sf *p*

eyes! Where shall I find thee? At what sa - cred shrine Must I

f *p*

MEPHISTOPHELES.

48

lay my low - ly ho - mage? Now come! I'll lead you to the

f

Moderato.

spot! In her low - ly home in sun - set gleam-ing, Thy sweet

Moderato. (♩=80)

rall.

an - - - gel of thee is dream - ing. Ere the

Recit.

p

Recit.

dawn thou shalt call her thine! And see! a joy - ous

ff

pp

band of jo - vi - al mor - tals, Whose way will lead them past her

mf *sempre pp*

por - tals! Keep we up - on their heels! With such a mer - ry

mf

throng Sure - ly the way will not seem

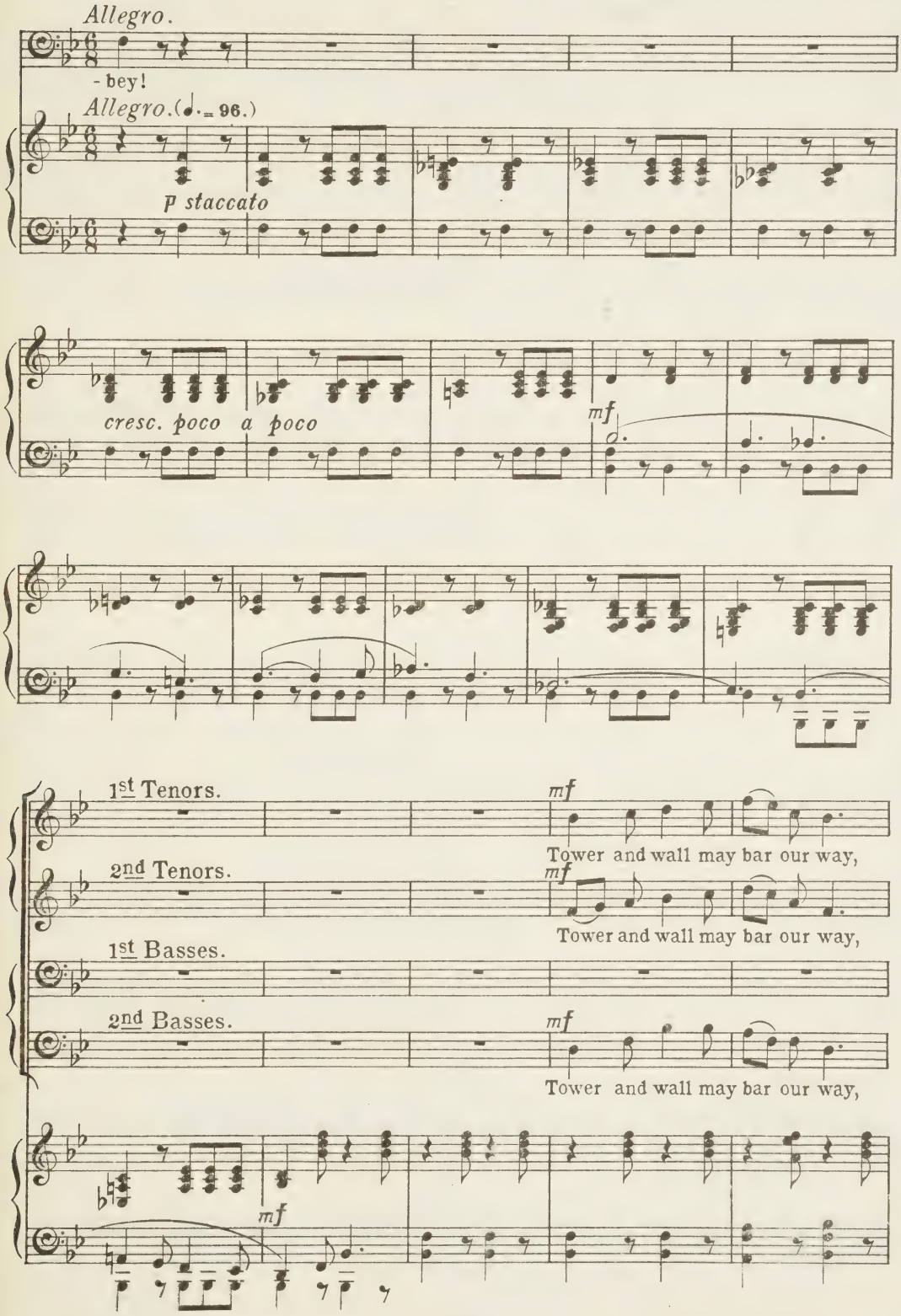
long! Calm your ar - dour, I pray! List, and learn to o -

f *p* *p*

SCENE VIII.

FINALE.

SOLDIERS' CHORUS. TOWER AND WALL MAY BAR OUR WAY.



High in air,

High in air,

High in air,

49

And pret - ty maids may an - swer: "Nay!" With haugh-ty stare;

And pret - ty maids may an - swer: "Nay!" With haugh-ty stare;

And pret - ty maids may an - swer: "Nay!" With haugh-ty stare;

49

We take them! We break them!

We take them! We break them!

We take them! We break them!

8

Dan-ger we de-spise! Though great be the

Dan-ger we de-spise! Though great be the

Dan-ger we de-spise! Though great be the

mf

cresc.

la - bour, Far great - er the

cresc.

la - bour, Great - er far the prize, far great-er the

cresc.

la - bour, Great - er far the prize, yes, great - er far is the

p *cresc.* - - - -

50 *f*

prize! When trumpets are sounded We sol-diers are

f

prize! When trumpets are sounded We

f

prize! When trumpets are

50

f

there, To scat-ter the foe-men Or conquer the fair.

sol-diers are there, To scat-ter the foe-men Or conquer the fair.

sounded We sol-diers are there, To scat-ter the foe-men Or conquer the

Then learn, haughty beau-ty, To yield is your

Then learn, haughty beau-ty, To yield is your

fair. Then learn, haughty beau-ty, To yield is your

du - ty! Be time - ly wise! yes, yes! Be time - ly wise! yes,

du - ty! Be time - ly wise! yes, yes! Be time - ly wise! yes,

du - ty! Be time - ly wise! yes, yes! Be time - ly wise! yes,

sf

yes! Be time - ly wise!

yes! Be time - ly wise!

yes! Be time - ly wise! Though great be the la-bour, Far great-er the

Tower and wall may bar our way, High in air.

Tower and wall may bar our way, High in air.

prize. Tower and wall may bar our way.

mf

51

And pret-ty maids may an-swer: "Nay!" With

And pret-ty maids may an-swer: "Nay!" With

And pret-ty maids may an-swer: "Nay!" With

51

haugh-ty stare; We take them! We break them!

haugh-ty stare; We take them! We break them!

haugh-ty stare; We take them! We break them!

8

Dan-ger we de - spise! Though great be the

Dan-ger we de - spise! Though great be the

Dan-ger we de - spise! Though great be the

la - bour, Far great - er the prize!

la - bour, Great-er far the prize, far greater the prize!

la - bour, Great-er far the prize, yes, great-er far is the prize!

p *cresc.* *f*

STUDENTS' SONG.
JAM NOX STELLATA.

L'istesso tempo.

1st Tenors.

2nd Tenors.

f

Jam nox stel-la-ta nox stel-la-ta ve-la-mi-na pan-dit;

1st Basses.

f

Jam nox stel-la-ta nox stel-la-ta ve-la-mi-na pan-dit;

2nd Basses.

L'istesso tempo.

ff *f*

Nunc nunc bi-bendum, nunc bi-bendum et a-man-dum

Nunc nunc bi-bendum, nunc bi-bendum et a-man-dum

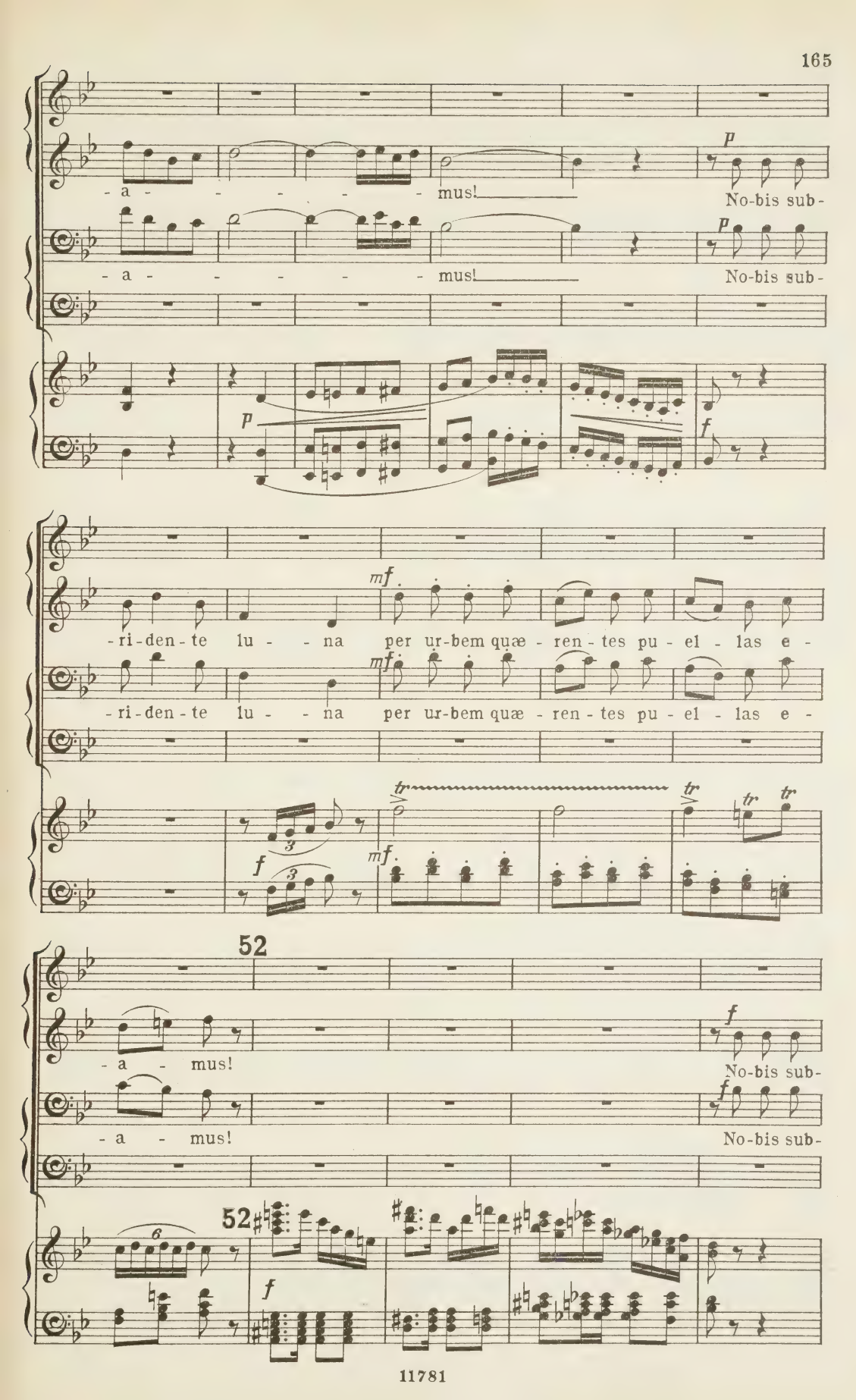
est. Vi-ta bre-vis Fu-gax que vo-lup-tas;

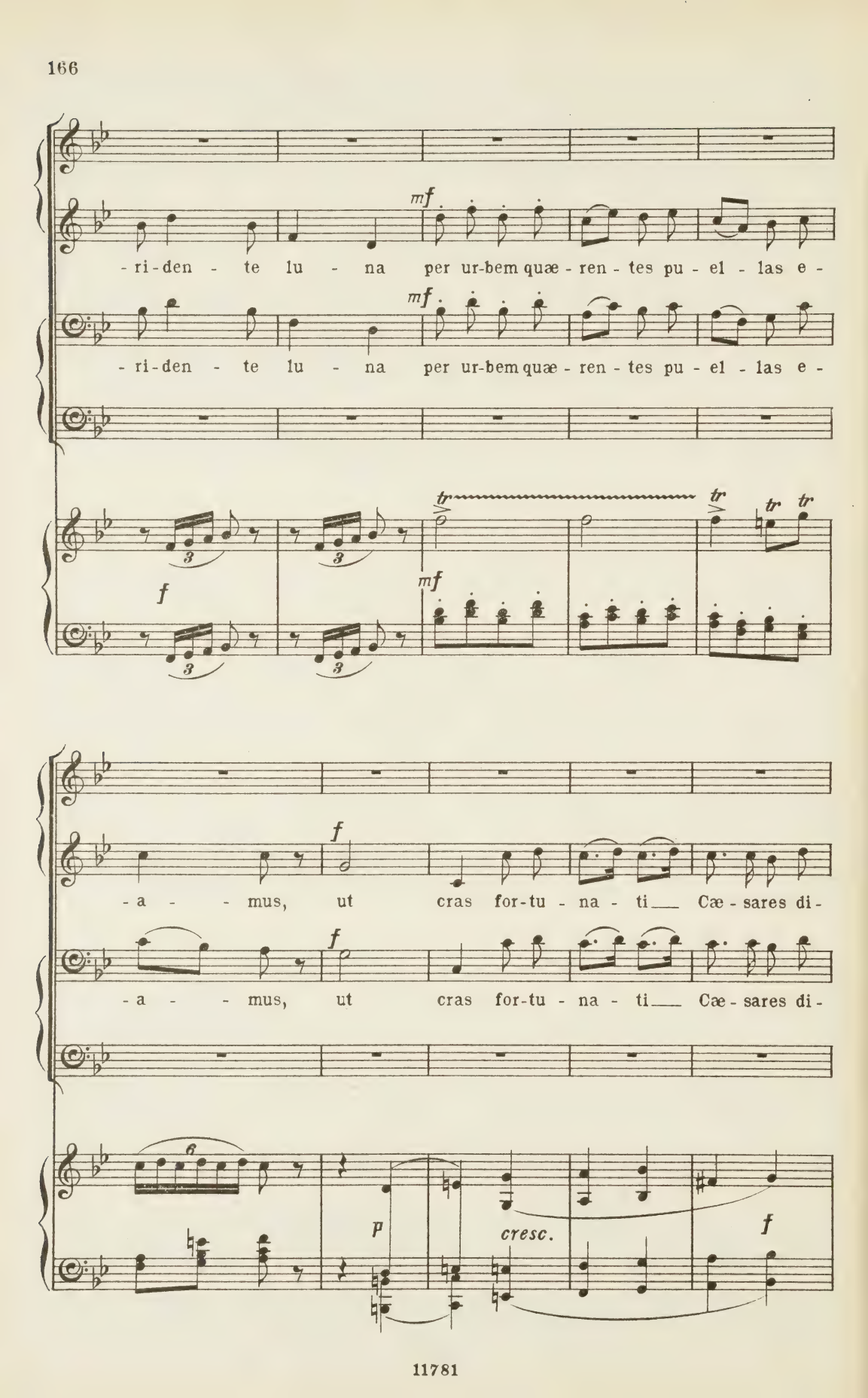
est. Vi-ta bre-vis Fu-gax que vo-lup-tas;

f *p* *f*

Gau-de-a-mus i-gi-tur, gaude-a-mus, gaude-a-mus, gaude-

Gau-de-a-mus i-gi-tur, gaude-a-mus, gaude-a-mus, gaude-


-a - - - - - mus!
No-bis sub-
-a - - - - - mus!
No-bis sub-
-ri-den-te lu - - na per ur-bem quæ - ren-tes pu-el - las e -
-ri-den-te lu - - na per ur-bem quæ - ren-tes pu-el - las e -
52
-a - mus!
No-bis sub-
-a - mus!
No-bis sub-
52


mf
-ri-den - te lu - na per ur-bem quæ - ren - tes pu - el - las e -
mf
-ri-den - te lu - na per ur-bem quæ - ren - tes pu - el - las e -
tr
tr
tr
tr
f
mf
f
-a - - mus, ut cras for-tu - na - ti Cæ - sares di -
f
-a - - mus, ut cras for-tu - na - ti Cæ - sares di -
6
p
cresc.
f

- ca - - - mus: "Ve-ni! vi-di! vi-ci!"

- ca - - - mus: "Ve-ni! vi-di! vi-ci!"

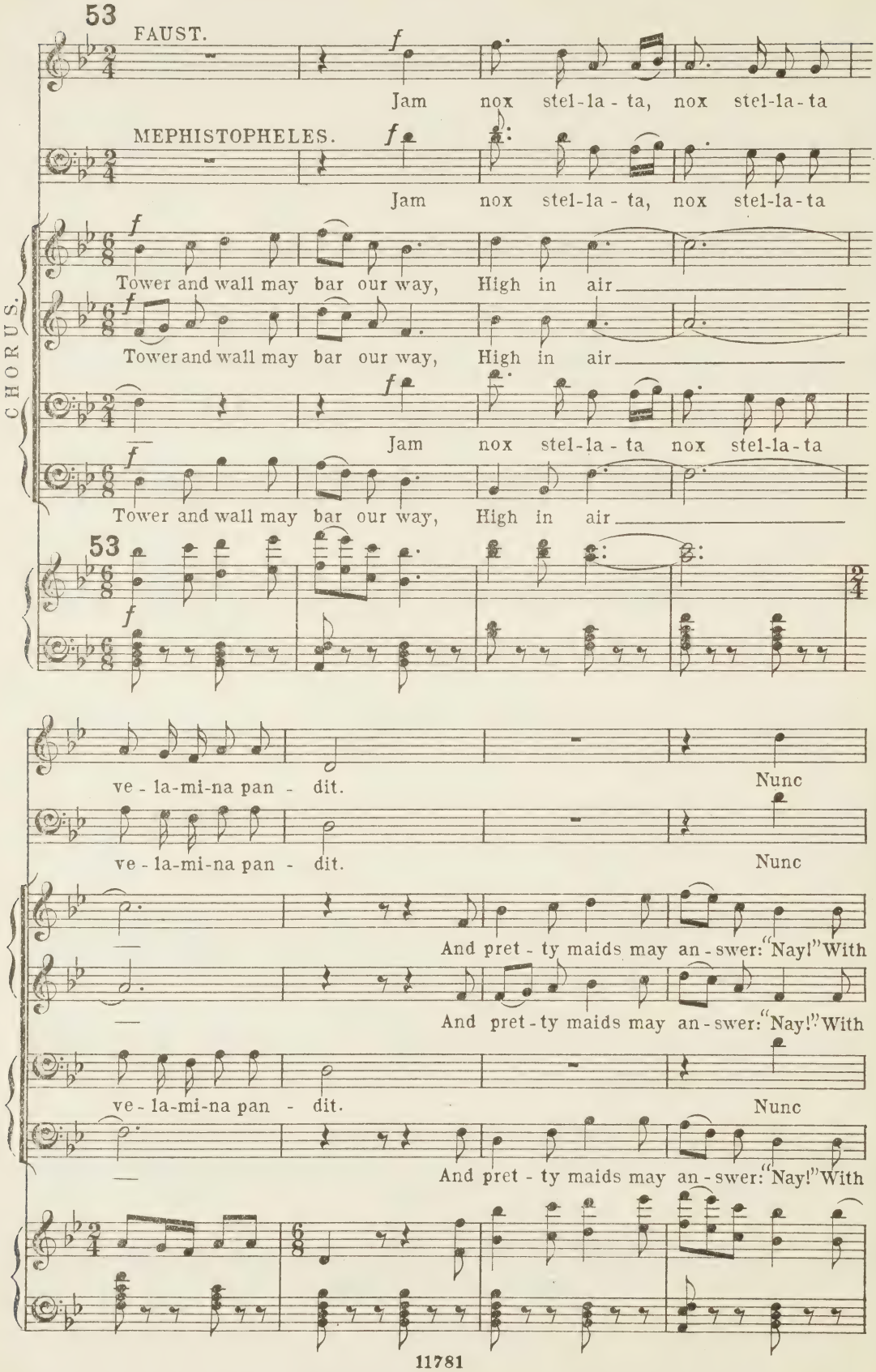
mf *ff*

Gau - de - a - mus, gau - de - a - mus, gau - de - a - mus i - gi - tur!

Gau - de - a - mus, gau - de - a - mus, gau - de - a - mus i - gi - tur!

mf

SOLDIERS' CHORUS AND STUDENTS' SONG.



nunc bi-ben-dum, nunc bi-ben-dum et a-man-dum est.

nunc bi-ben-dum, nunc bi-ben-dum et a-man-dum est.

haugh-ty stare, We take them! We

haugh-ty stare, We take them! We

nunc bi-ben-dum, nunc bi-ben-dum et a-man-dum est.

haugh-ty stare, We take them! We

Vi-ta bre-vis Fu-gax que vo-lup-tas; Gau-de-

Vi-ta bre-vis Fu-gax que vo-lup-tas; Gau-de-

break them! Dan-ger we de-spise! Though great be the

break them! Dan-ger we de-spise! Though great be the

Vi-ta bre-vis Fu-gax que vo-lup-tas; Gau-de-

break them! Dan-ger we de-spise! Though great be the

54

-a-mus i-gi-tur! Gaude-a-mus, gaude-a-mus, gaude-

-a-mus i-gi-tur! Gaude-a-mus, gaude-a-mus, gaude-

la-bour, Far great-er the

la-bour, Great-er far the prize, far greater the

-a-mus i-gi-tur! Gaude-a-mus, gaude-a-mus, gaude-

la-bour, Great-er far the prize, yes, great-er far is the

54

-a-mus!

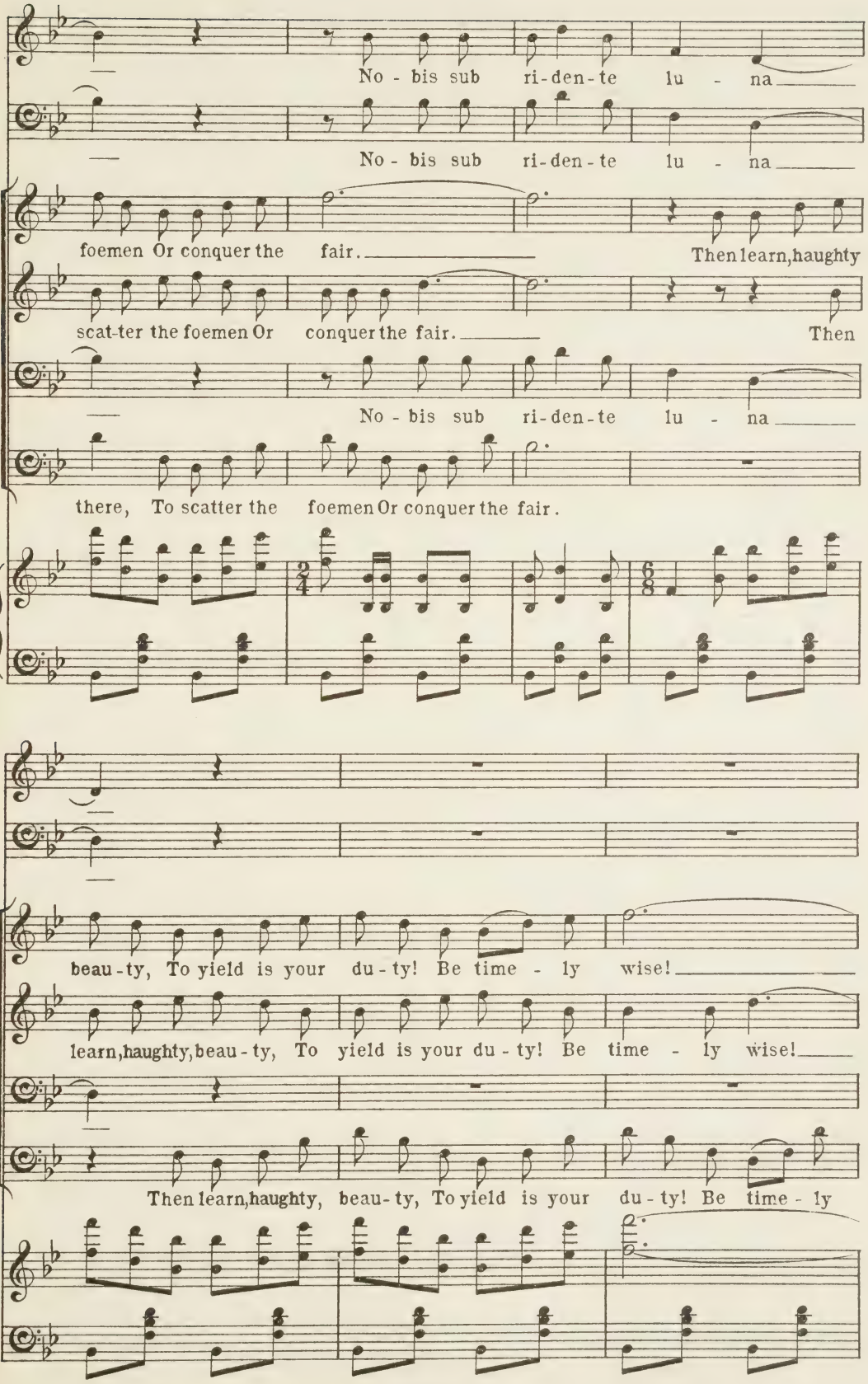
-a-mus!

prize! When trumpets are sounded We soldiers are there, To scatter the

prize! When trumpets are sounded We sol-diers are there, To

-a-mus!

prize! When trumpets are sounded We soldiers are


No - bis sub ri-den-te lu - na
No - bis sub ri-den-te lu - na
foemen Or conquer the fair. Then learn, haughty
scat-ter the foemen Or conquer the fair. Then
No - bis sub ri-den-te lu - na
there, To scatter the foemen Or conquer the fair.
beau-ty, To yield is your du-ty! Be time - ly wise!
learn, haughty, beau-ty, To yield is your du-ty! Be time - ly wise!
Then learn, haughty, beau-ty, To yield is your du-ty! Be time - ly

per ur-bem quæ ren- - tes pu- - el- - -las e- -

per ur-bem quæ ren- - tes pu- - el- - -las e- -

f

Then learn, haughty, beau-ty, To yield is your

f

Then learn, haughty, beau-ty, To yield is your

per ur-bem quæ ren- - tes pu- - el- - -las e- -

wise! Then learn, haughty, beau-ty, To yield is your

-a- - -mus, ut cras for-tu-

-a- - -mus, ut cras for-tu-

du-ty! Be time-ly wise! yes, yes! Be time-ly wise! yes,

du-ty! Be time-ly wise! yes, yes! Be time-ly wise! yes,

-a- - -mus, ut cras for-tu-

du-ty! Be time-ly wise! yes, yes! Be time-ly wise! yes,

3

-na - - ti Cæ - sa-res di - ca - - - -

-na - - ti Cæ - sa-res di - ca - - - -

yes! Be time - ly wise!

yes! Be time - ly wise!

-na - - ti Cæ - sa-res di - ca - - - -

yes! Be time - ly wise! Though great be the la-bour, Far great-er the

55

- mus: "Ve-ni! vi-di!

- mus: "Ve-ni! vi-di!

Tower and wall may bar our way, High in air,

Tower and wall may bar our way, High in air,

- mus: "Ve-ni! vi-di!

prize. Tower and wall may bar, may bar our way

55

vi - ci!" Gau - de - a - mus, gau - de - a - mus, gau - de-a -

vi - ci!" Gau - de - a - mus, gau - de - a - mus, gau - de a -

And pret - ty maids may an - swer, "Nay!" With haughty stare;

And pret - ty maids may an - swer, "Nay!" With haughty stare;

vi - ci!" Gau - de - a - mus, gau - de - a - mus, gau - de-a -

And pret - ty maids may an - swer, "Nay!" With haughty stare;

- mus ig - i - tur! Vi - ta bre - vis Fu - gax que

- mus ig - i - tur! Vi - ta bre - vis Fu - gax que

We take them! We break them! Dan-ger we de - spise!

We take them! We break them! Dan-ger we de - spise!

- mus ig - i - tur! Vi - ta bre - vis Fu - gax que

We take them! We break them! Dan-ger we de - spise!

voluptas; Gau-de - a - mus, gau - de -

voluptas; Gau-de - a - mus, gau - de -

Though great be the la - bour, Far great - er the

Though great be the la - bour, Far great - er the

voluptas; Gau-de - a - mus, gau - de -

Though great be the la - bour, Far great - er the

- a - - - - - mus nunc,

- a - - - - - mus nunc,

prize, yes! Far great - er the

prize, yes! Far great - er the

- a - - - - - - mus! nunc bi - ben-dum,

prize, yes! Far great - er the

nunc, nunc, nunc!

nunc, nunc, nunc!

prize, Far great-er the prize, Far great-er the prize, Far great-er the

prize, Far great-er the prize, Far great-er the prize, Far great-er the

et nunc a-man-dum, et nunc bi-ben-dum, et nunc a-man-dum

prize, Far great-er the prize, Far great-er the prize, Far great-er the

56

Gau-de-a- -mus, gaudea- - - -

Gau-de-a- -mus, gaudea- - - -

prize, Far greater, far greater the prize, Far great- -er, far

prize, Though great be the labour, Far greater the prize, Far great- -er, far

est Gau-de-a- -mus, gau-de-a- -

prize, Though great be the labour, Far greater the prize, Far great-er, far

56

- mus, gaude-a - - - - mus, gaudea - - mus!

- mus, gaude-a - - - - mus, gaudea - - mus!

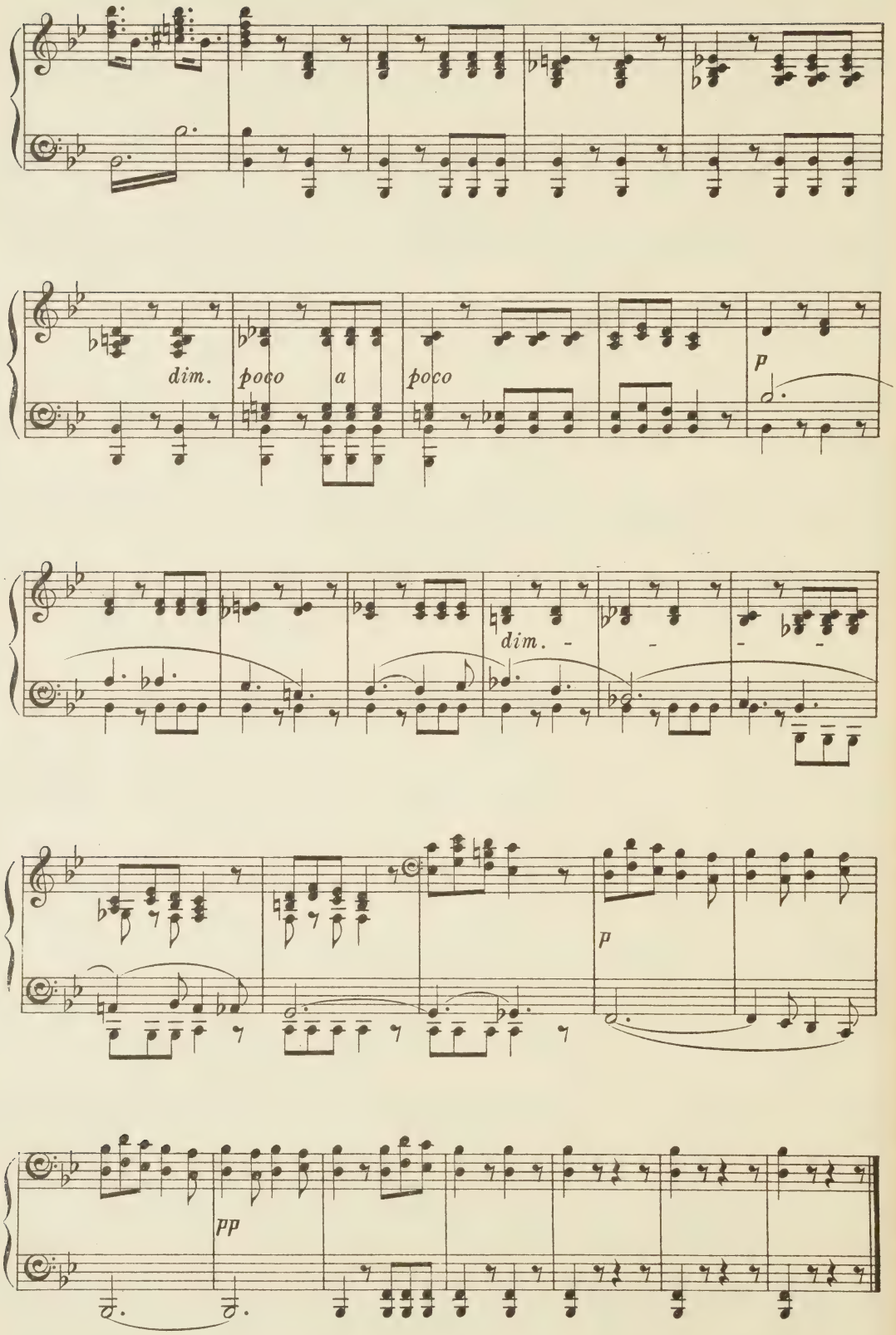
great-er, far great - - - er the prize, Far greater the prize!

great-er the prize, Great - - er far, Far greater the prize!

- mus, gau - de - a - - - mus i - gi - tur!

great-er the prize, Great - - er far, Far greater the prize!

ff



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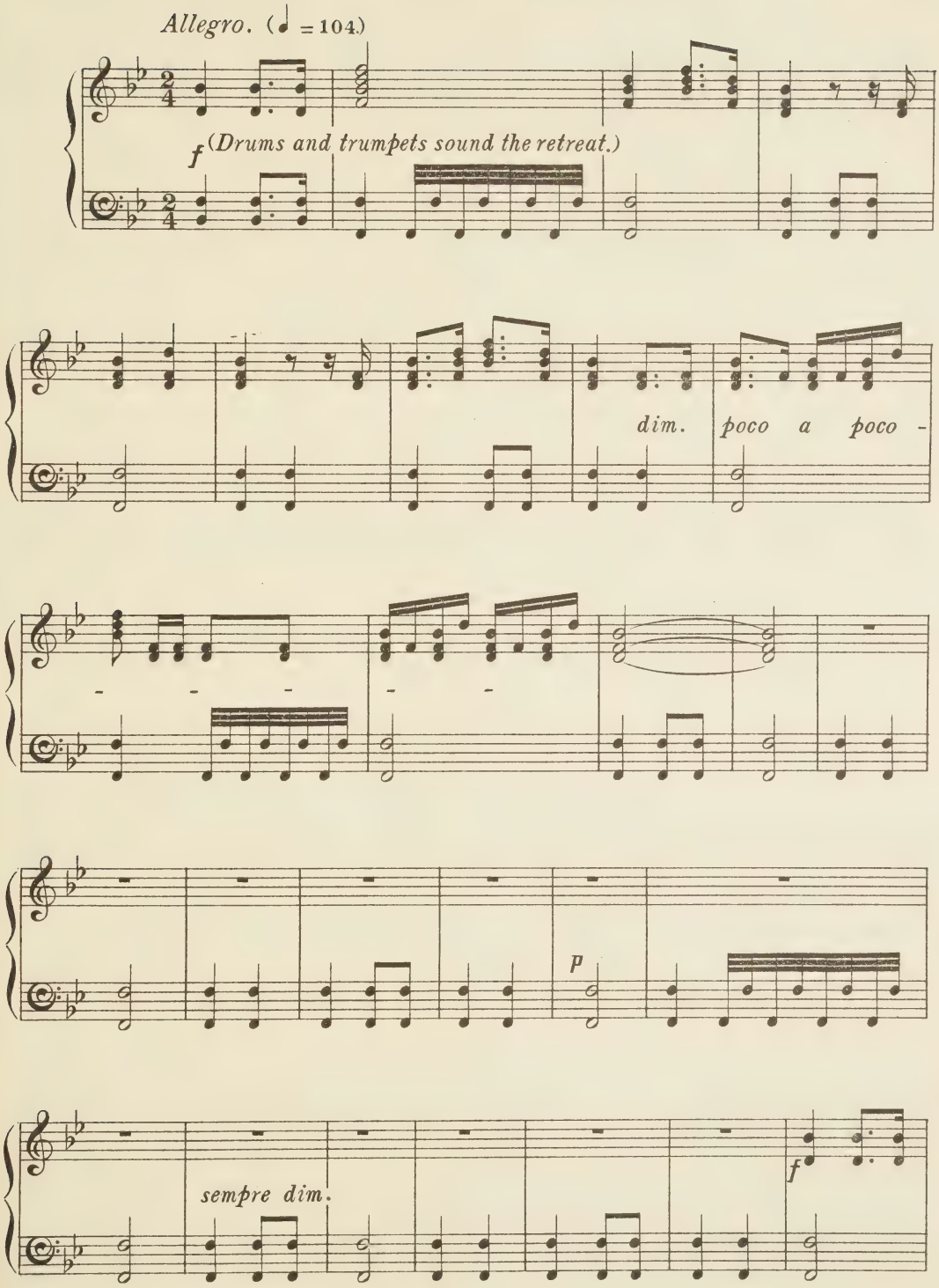
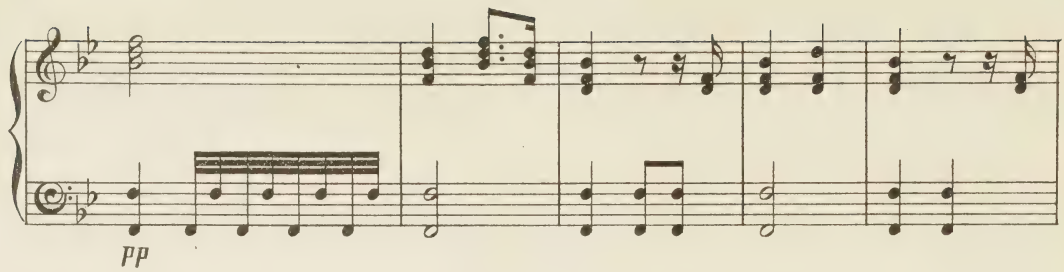
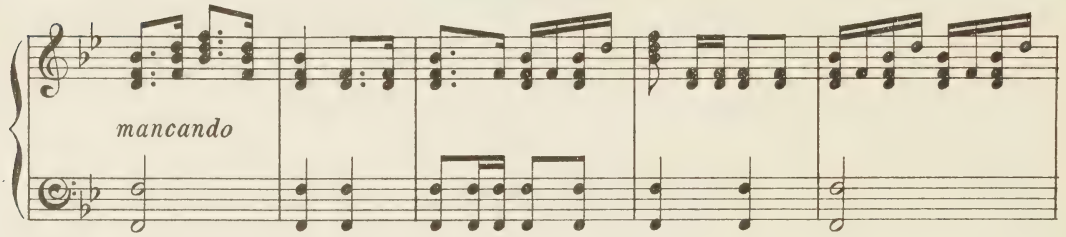
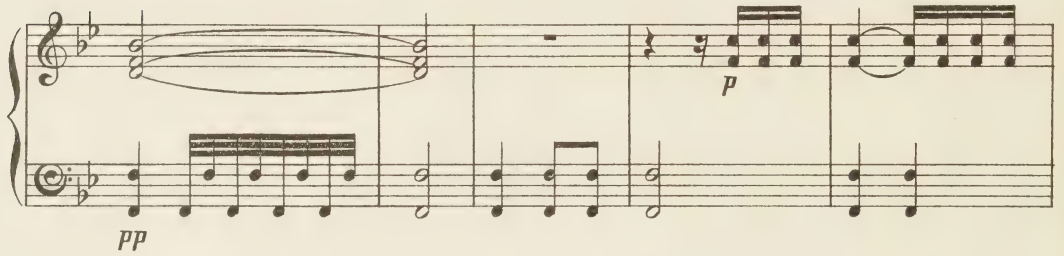
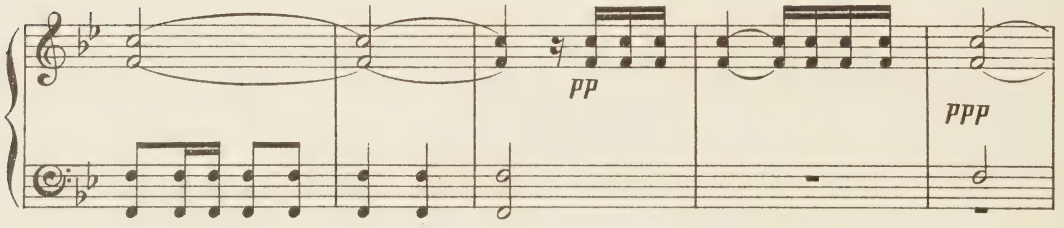
PART III.

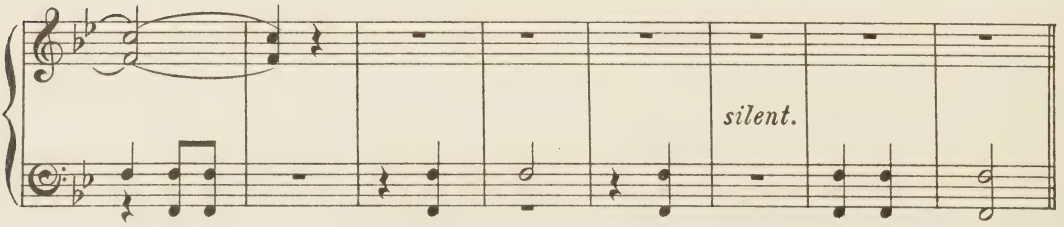

Allegro. (♩ = 104.)
f (Drums and trumpets sound the retreat.)
dim. poco a poco -
p
sempre dim.
f











attacca.

SCENE IX.

Evening. Faust in Margaret's chamber.

AIR. OH COME, CALM BREATHING TWILIGHT.

FAUST.

sotto voce

Andante sostenuto. (♩ = 66.)

Oh come, calm breathing twi-light! Fill all this ho-ly room, And veil the sa-cred shrine In a soft de-li-cious gloom! As I breathe this pure air, What thoughts within me rise, Sweet as the scent-ed

breeze From the pure morn - ing skies! Is it love,

p *sostenuto* *pp*

is it love that thrills me? All the dull pain of

poco cresc. *poco f*

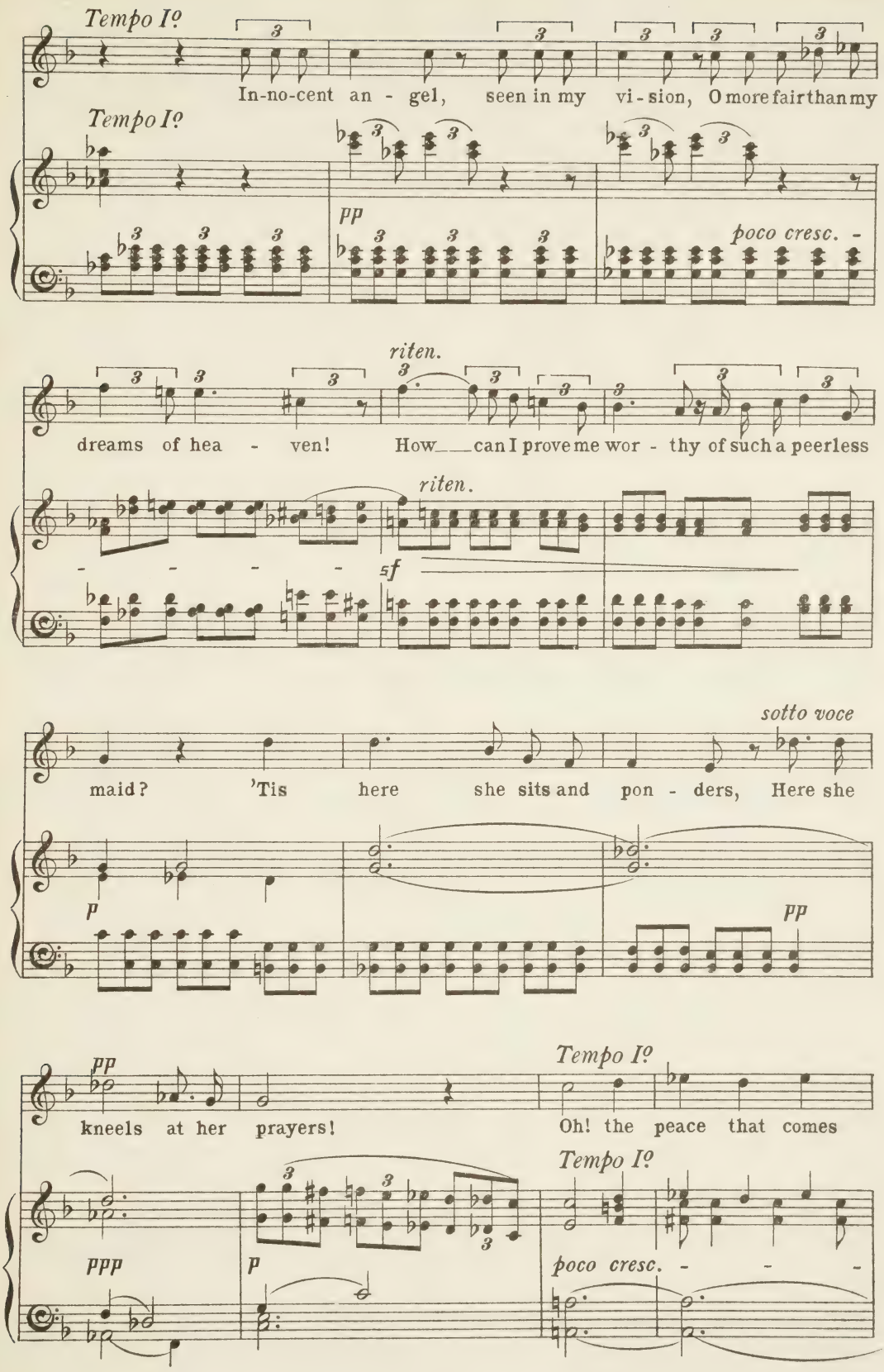
un poco rall. *ppp e sostenuto il canto*

old From my heart is un - rolled. How won - der - ful the

un poco rall. *perdendosi*

si - lence here! Can Par - a - dise it - self be more pure?

ppp


Tempo I°
In-no-cent an - gel, seen in my vi - sion, O more fair than my
Tempo I°
pp
poco cresc. -
riten.
dreams of hea - ven! How can I prove me wor - thy of such a peerless
riten.
- - - -
sf
sotto voce
maid? 'Tis here she sits and pon - ders, Here she
p
pp
pp
kneels at her prayers!
Tempo I°
Oh! the peace that comes
Tempo I°
ppp
p
poco cresc. - - -

poco f

o'er me! At last! at last ___ through the long night of

poco f

rall. *animato* *poco f*

hor - ror Now breaks ___ the dawn! ___ At last! at last ___

pp rall. *cresc.* *poco f animato*

molto riten.

___ through the long night of hor - ror Now breaks the

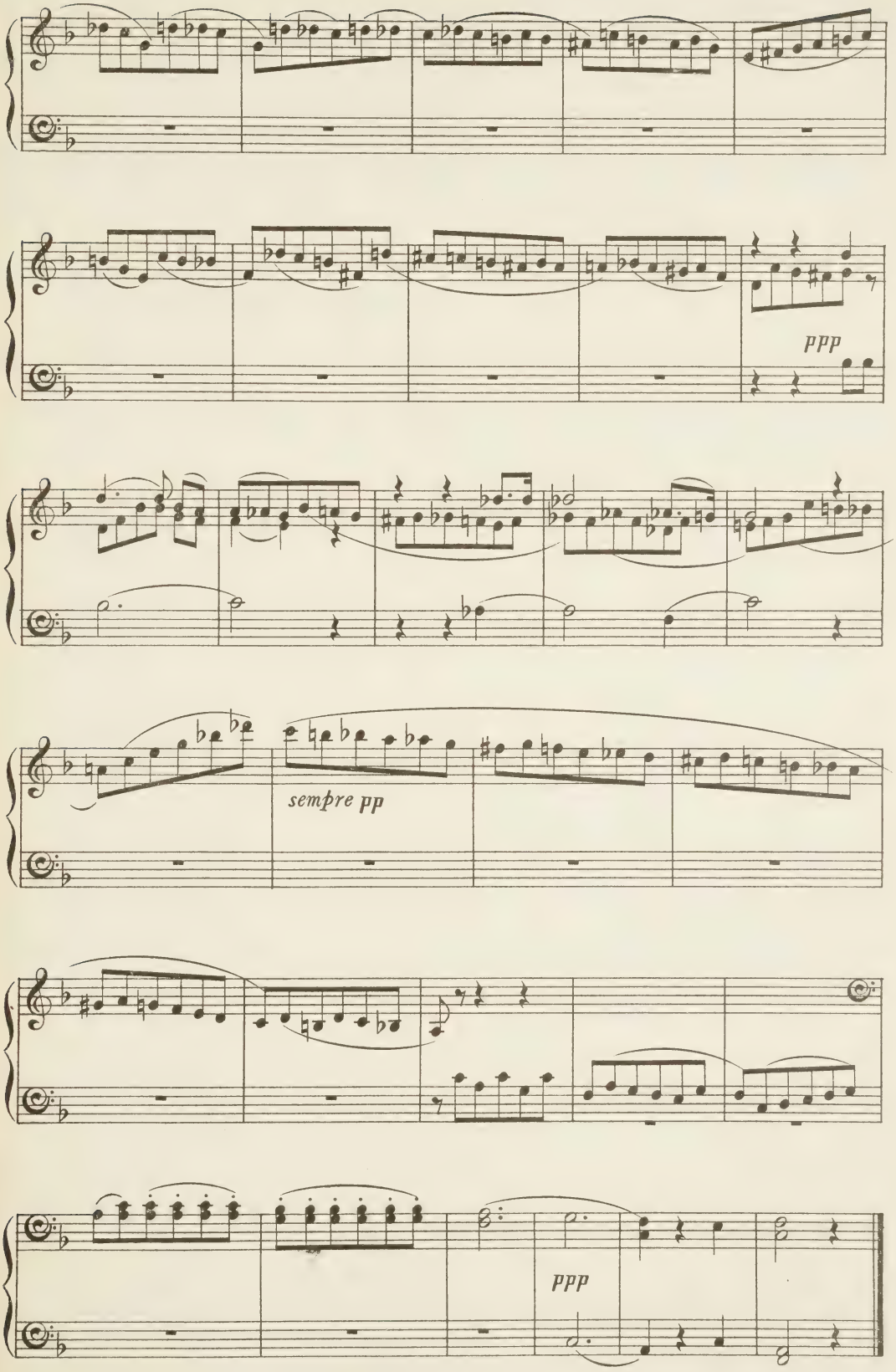
pp *molto riten.* *pp*

dawn!

(Faust, slowly walking up and down, examines the room with passionate curiosity.)

a tempo

pp


ppp
sempre pp
ppp

SCENE X.

Moderato. (♩=88.)

p *trem.*

mf

Andantino con moto.

MEPHISTOPHELES (*enters hurriedly.*) Recit.

She is here!

Andantino con moto. (♩.=56.)

pp *pp*

Recit.

sotto voce

In yon-der dark re - - cess hide a while!

trem.

FAUST.

sotto voce

Ah! my bliss is al - most a pain! Use well the gold-en hours! A-dieu! Be not too

p *p*

MEPHISTOPHELES.

p *p*

(He hides Faust behind the curtains.)

bold, or you may fail!

Allegro. (𝅗𝅥 = 88.)

p

58 Recit.

So! Now my spi-rits and I will make read-y to sing a pret-ty wedding

Recit.

pp

(goes out.)

anthem!

Allegro. (𝅗𝅥. = 72.)

p

FAUST.

Recit. *lento.*

Beat not, my heart, so wild-ly!

Recit. *lento.*

Long pause.

SCENE XI.

(Margaret enters with a lamp in her hand.)

Allegretto non troppo presto e dolce. (𝅗𝅥=66.)

p

pp

simile

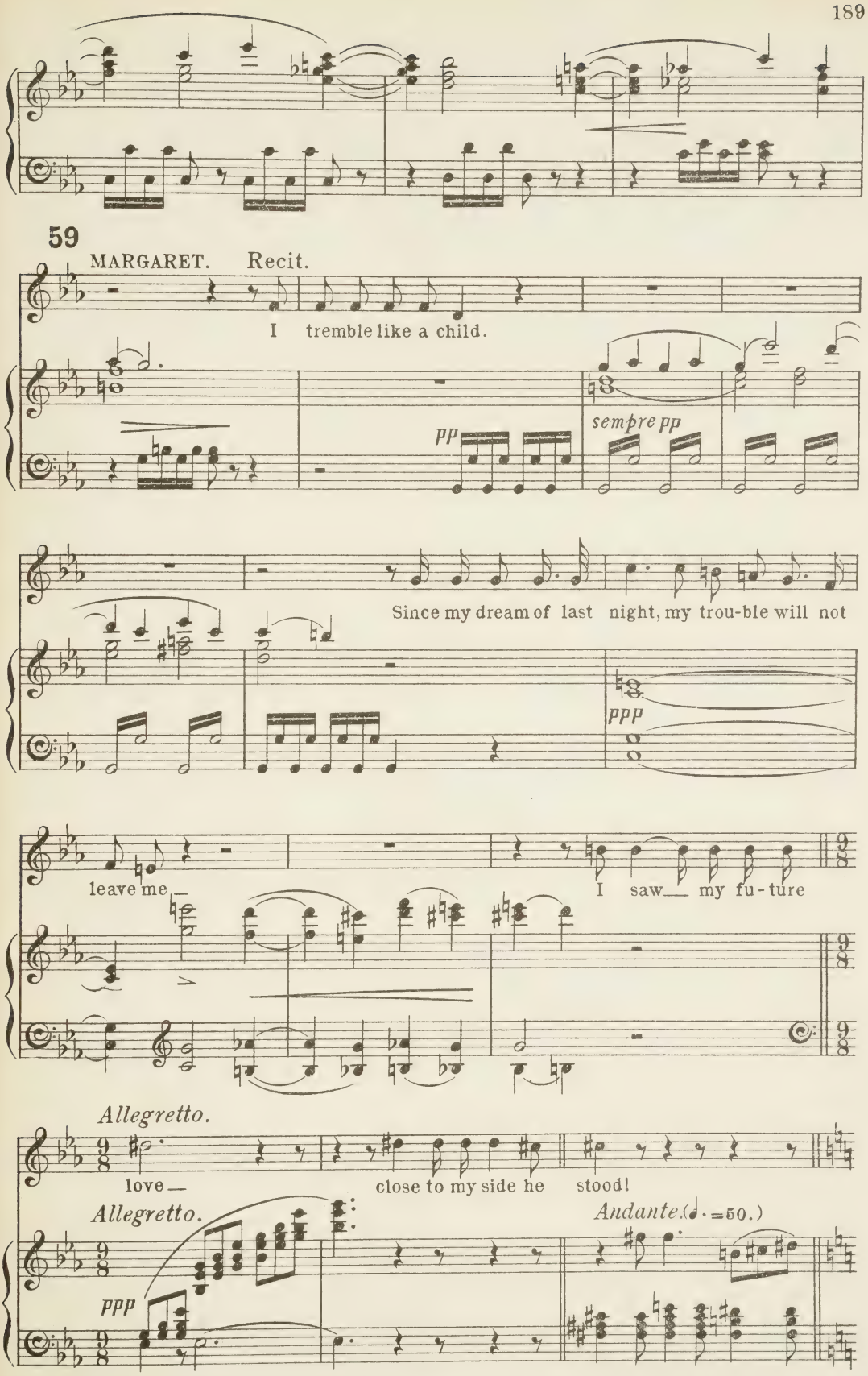
MARGARET.

Recit.

The night is still and mild.—

p

p


59
MARGARET. Recit.
I tremble like a child.
pp
sempre pp
Since my dream of last night, my trou-ble will not
ppp
leave me
I saw my fu-ture
Allegretto.
love
close to my side he stood!
Allegretto.
ppp
Andante. (♩. = 50.)

How fair and strong!

poco f

And ah! how he loved

Recit.

me! Ah yes! how he loved me! And how

ppp

L. H.

well I loved him! Ah me! And yet I

Allegro.

p *sf* *pp*

know 'twas but a vi - sion 'Tis fol - ly!

Moderato.

pp *p*

THE KING OF THULE SONG.

Andantino con moto. (♩.=56.)

p

p

mf

f

MARGARET *(she sings while she plaits her hair.)*

Once in far Thule, famed of

p

legato

old, There lived a monarch loy - al - heart - ed, To whom his

simile

love, when she de - part - ed, Left a cup of pu - - rest gold.

When - e-ver in hall he feast - ed, Close to his hand the cup he

set, And oft as he gazed up - on it With sad

legato

60

tears his eyes were wet.

perdendosi

p

When at the

f

p

legato

last the king grew old, Glad-ly to death he bowed his will,

simile

Gave to his heirs his lands and gold, But the cup he clung to

still. He sat at the roy - al ban - quet, All with his

knights of high de - gree, Where his sires had sat be-fore him,

In their cas-tle by the sea.

perdendosi

p

In his right

f

p

legato

hand the gob - let tak - ing, Slow-ly he drained its fier - y glow,

simile

Then with a sigh the feast for - sak - ing, Flung it in the wave_ be -

-low. He saw it flash and van - ish, Sink - ing

61

deep in - to the sea, His a- - ged eyes in death were

clos- -ing, Ne-ver-more, ne-ver-more drank he.

Once in far Thule, famed of

p

p

old, There lived a monarch loy - al -

p

pp

(a deep sigh.)

- heart - - ed. Ah!

p

pp

SCENE XII.

EVOCATION.

RECIT. YE LIGHT AND WAYWARD SPIRITS OF FIRE.

Allegro moderato. (♩=104.)

MEPHISTOPHELES.

Recit.

Ye light and wayward spirits of fire — Come ye all swift-ly to my aid!

Recit.

f *sf* *f* *mf* *dim.* *p*

Un poco più Allegro. (♩=144.)

ppp

tr

p

p

62

MEPHISTOPHELES.

a tempo

Hasten all at my call!

p

mf

63 Recit.

And ye will-o'-the wisps that haunt the marshy hol-lows, Ye must

Recit.

lure to her doom this fond and simple maid. Now dance, in the name of the

mf *p*

de-vil! If one fail to join in the

sf *p*

re-vel, I'll put you all to rout, And blow your lanthorns out!

p *f* *ff*

DANCE OF WILL-O'-THE-WISPS.

Moderato. (♩=88.)

p

p

f

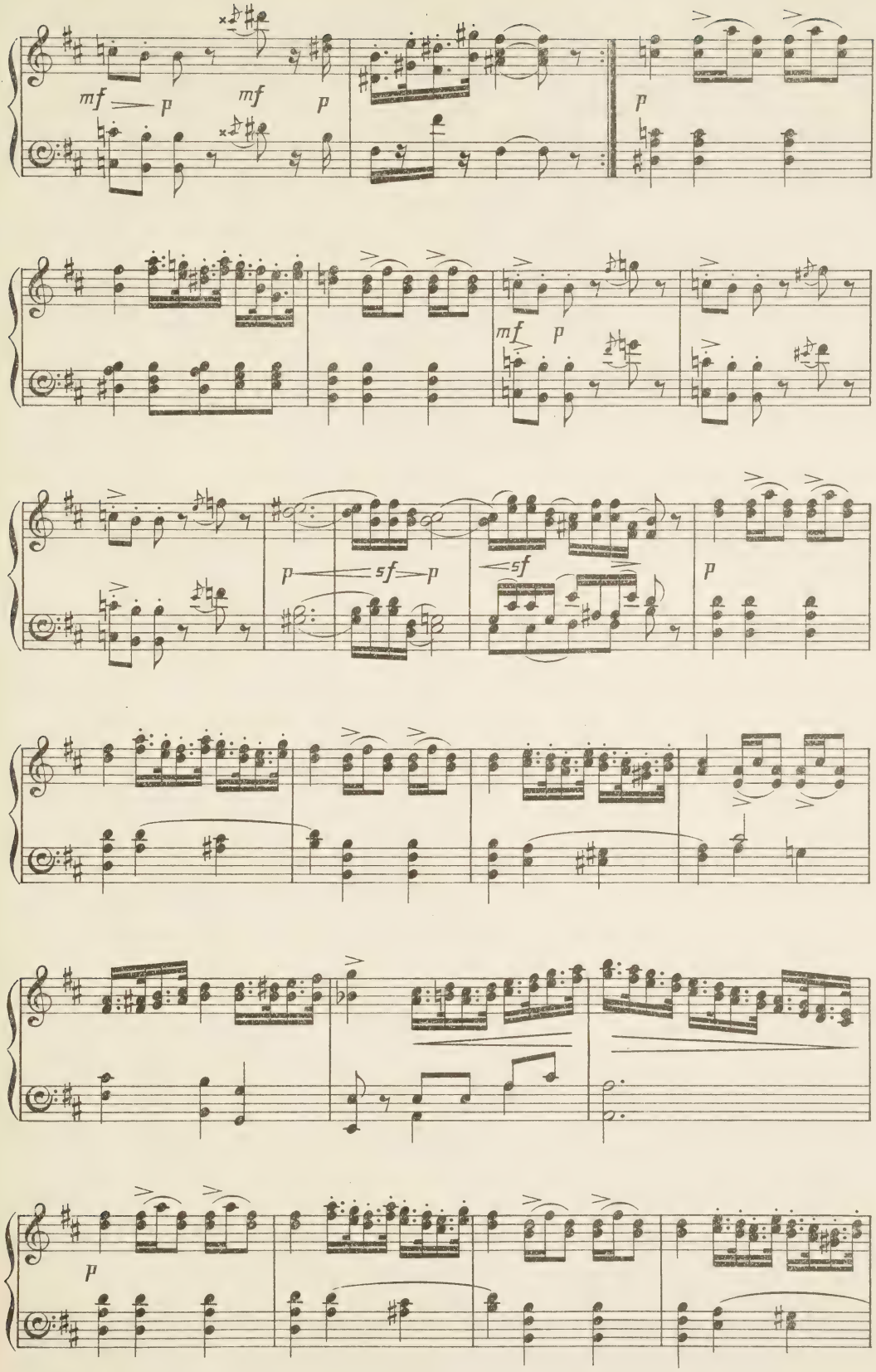
p

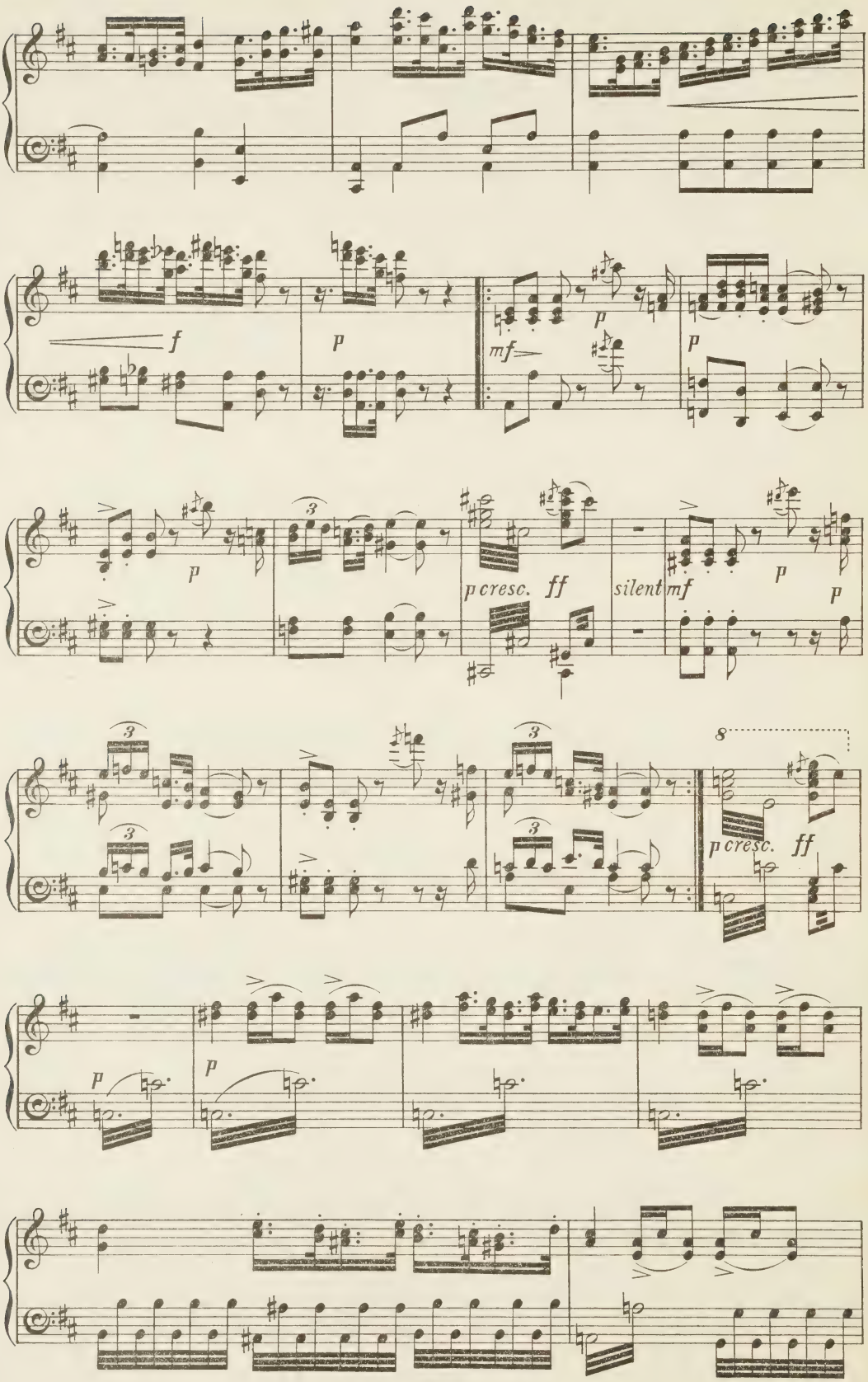
pp

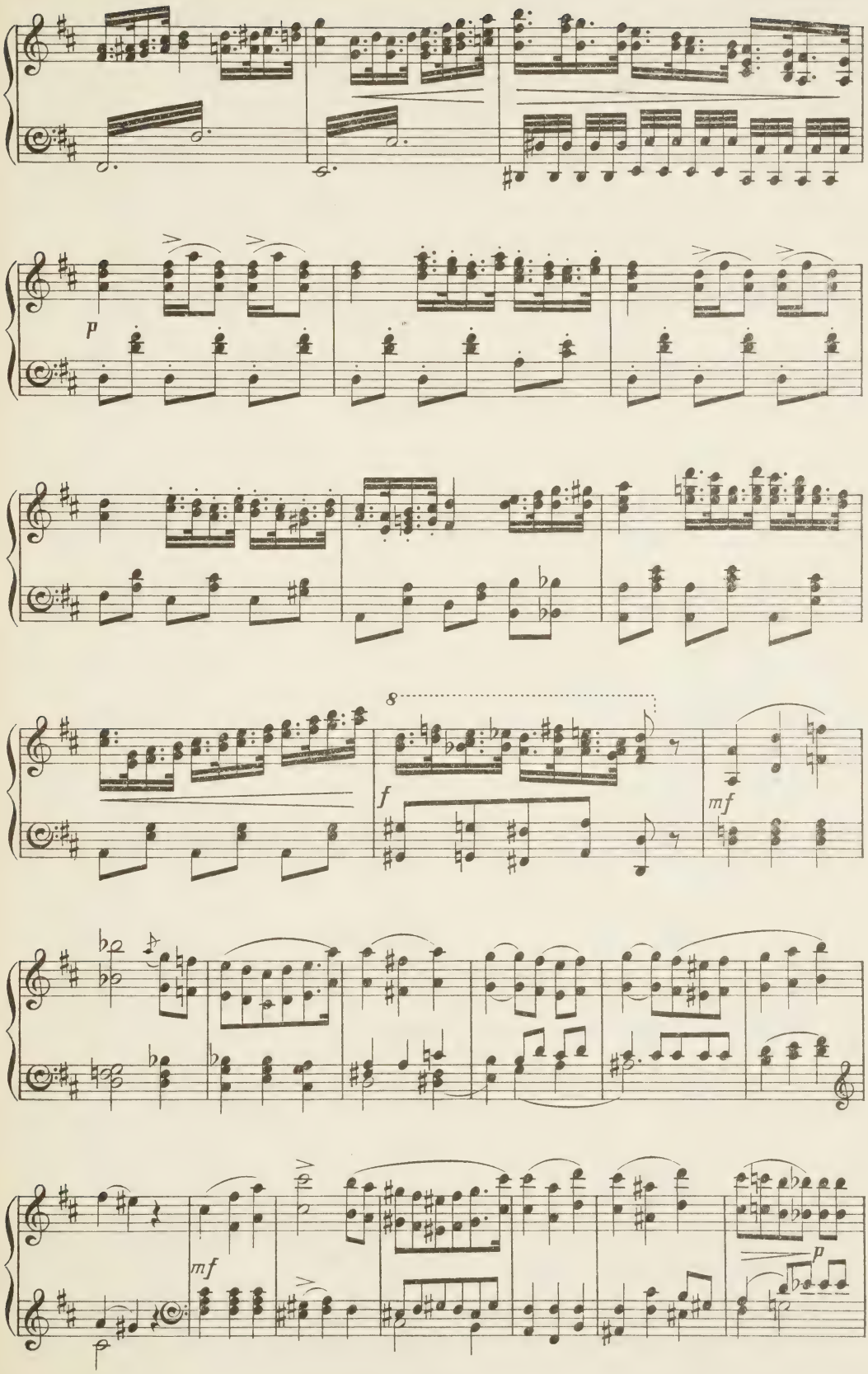
mf *p*

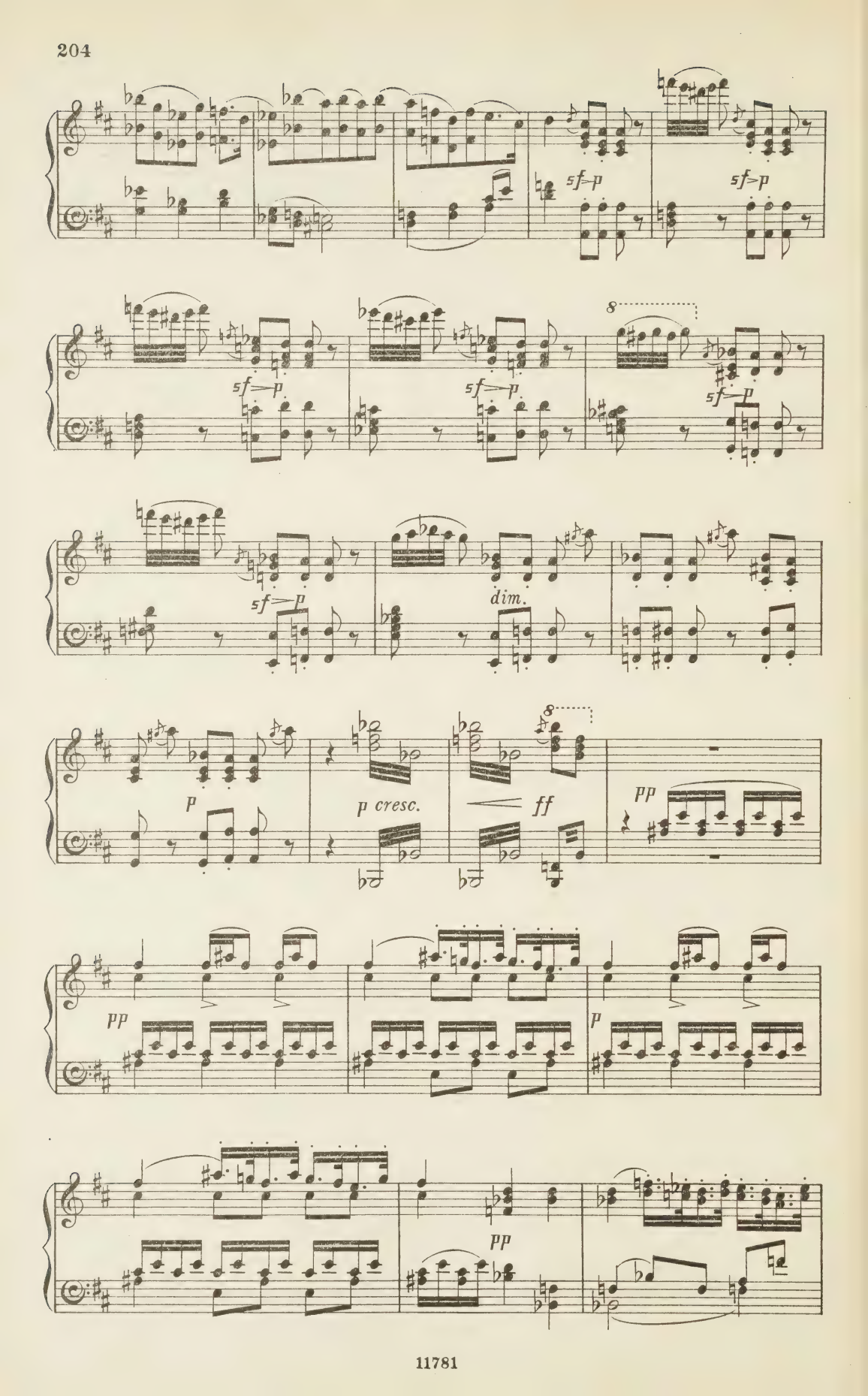
mf

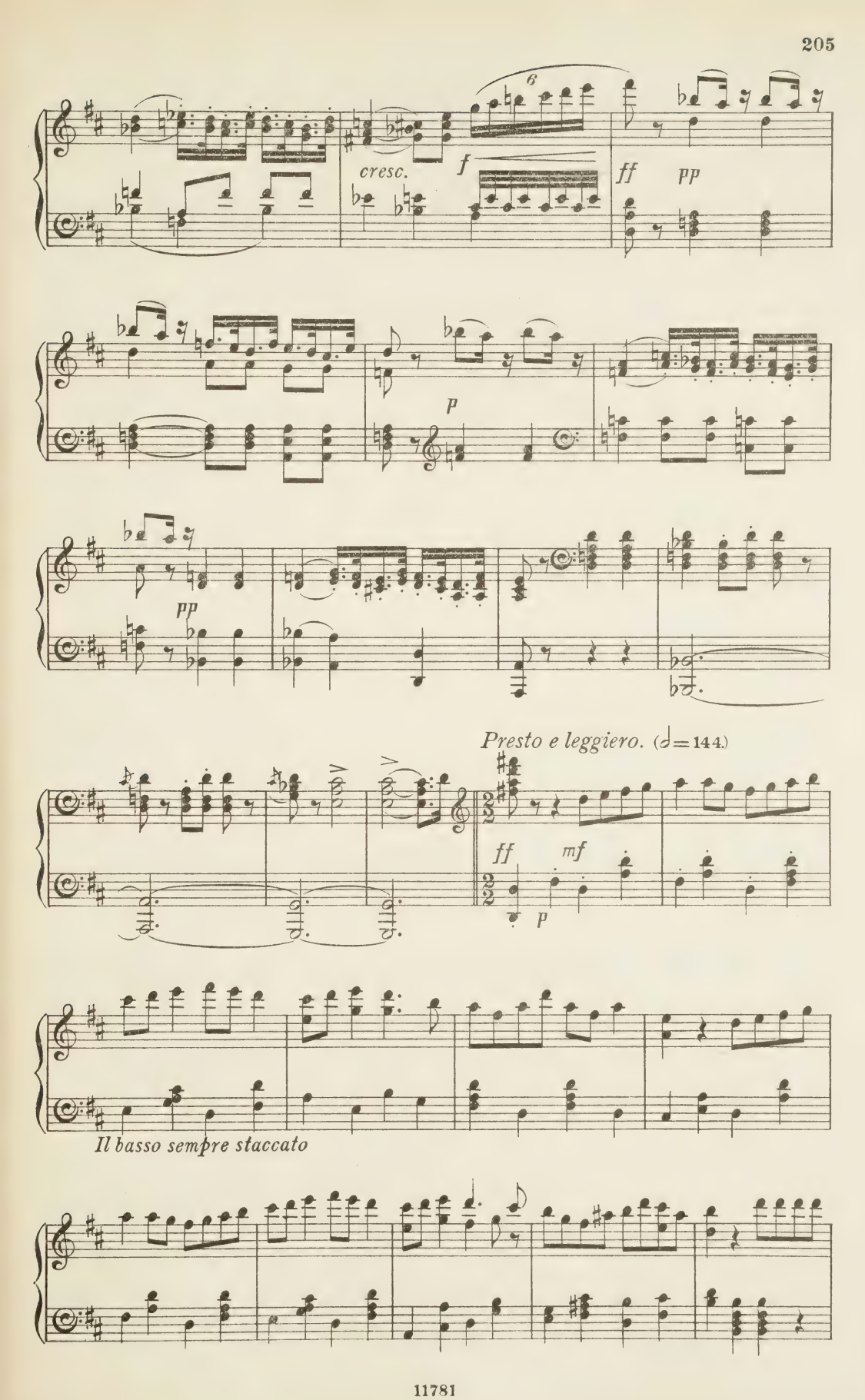
p

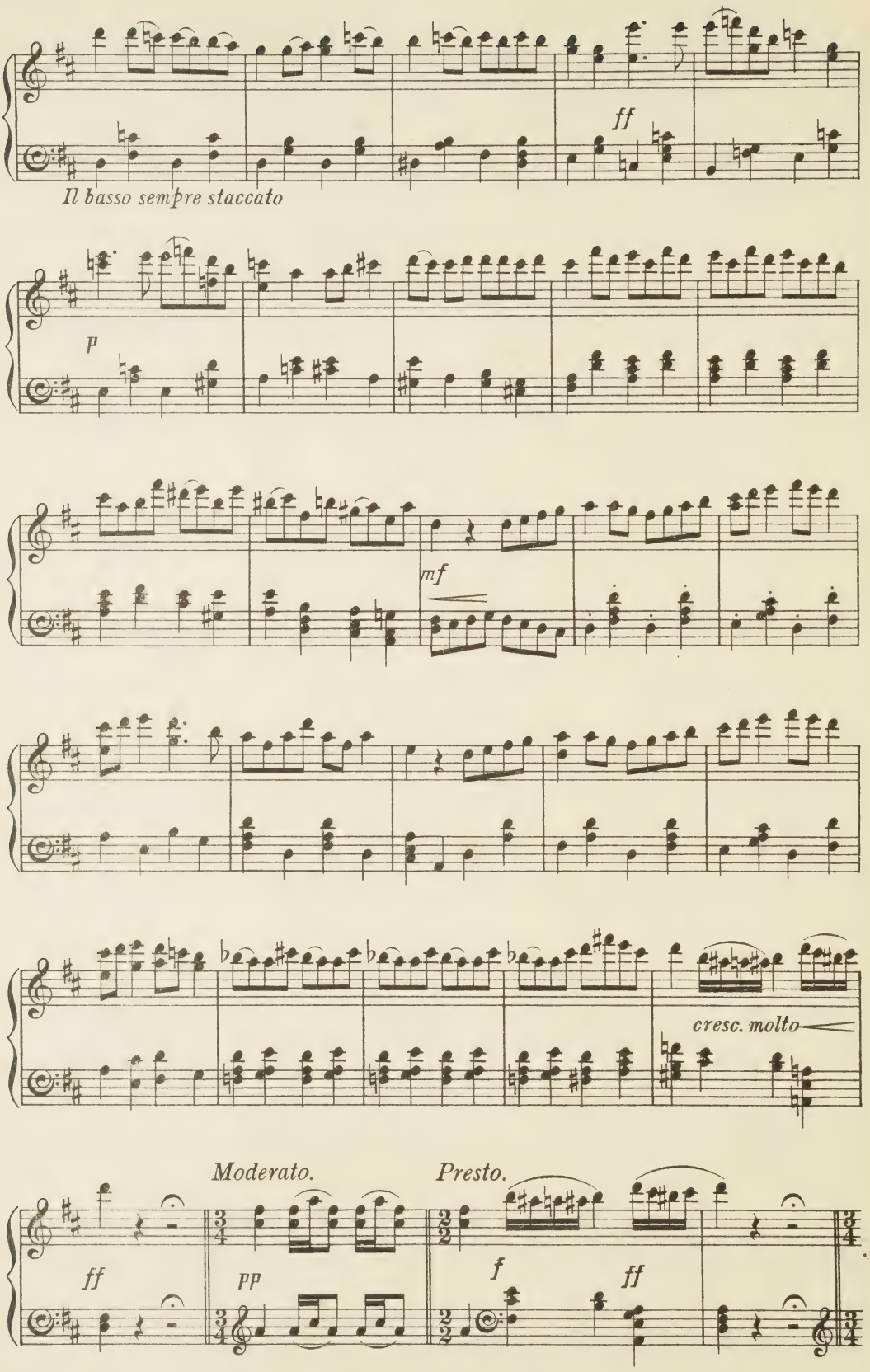

mf
p
mf
p
p
mf
p
p
sf
p
sf
p
p


f
p
mf
p
p
p cresc. ff
silent
mf
p
p
p cresc. ff
p
p


p
8
f
mf
mf
p


sf>p
sf>p
sf>p
sf>p
sf>p
sf>p
dim.
p
p cresc.
ff
pp
pp
p
pp


6
cresc.
f
ff
pp
p
pp
Presto e leggiero. (𝅗𝅥 = 144.)
ff
mf
p
Il basso sempre staccato


ff
Il basso sempre staccato
p
mf
cresc. molto
Moderato.
Presto.
ff
pp
f
ff

Moderato. *Presto.*

pp *ff*

mf *ff* *p* *tr* *tr*

p

RECIT. AND NOW TO SING TO OUR FAIR ONE.

Allegro non troppo.

MEPHISTOPHELES. *(imitating a hurdy-gurdy)* Recit.

And now to

Allegro non troppo. (♩=76.)

p *mf* Recit.

sing to our fair one a nice mo - ral dit - ty, That shall

mf

Allegretto.

f

move her the more to thoughts of love!

Allegretto. (♩=112.)

f *p* *f*

SERENADE (*Mephistopheles*) and CHORUS of WILL-O'-THE-WISPS.

Allegro, Tempo di Valse.

MEPHISTOPHELES.

Why, fair maid, wilt thou

Allegro, Tempo di Valse. (𝅗𝅥=72.)

p

simili

loi - ter, when day - light is done, In the shade by the

door of thy lo - ver? Though the dark - ness thy

blush - es_ may co - - ver, Have a care! have a

care, and be gone! Though to en - ter were sweet, Now that love's

ff

torch is burn - ing, Not so sweet the re -

ff

p *cresc.*

- turn - ing, Not so sweet the re - turn - ing The

p *cresc.*

f

cold, cru - el world to greet, The cru - el world to

f

greet. Why, fair maid, wilt thou loi - ter, when day - light is

f *p*

done, In the shade by the door of thy lo - ver?

64

Though the dark - ness thy blush - es may co - -

cresc. *f*

- ver Have a care, have a care, And be gone!

CHORUS.

1st Basses.

f

And be gone!

2nd Basses.

f

And be gone!

cresc. *f* *f*

(A short, mocking laugh.)

1st & 2nd Tenors.

Ha! Ha! Ha! Ha!

ff *p* *p*

When he_ o - pens his arms in_ the ar - dour of

simili

love, Then sweet maid - en, I pray, do not lin - ger,

Make him first place the ring on thy fin - - -

65

-ger, And his hon - our and con - stan - cy prove. Heed

1st & 2nd Tenors. *p* Thus his con - stan - cy prove.

1st Basses. *p* Thus his con - stan - cy prove.

2nd Basses. *p* Thus his con - stan - cy prove.

65

this one thing, Would you 'scape your un - do - ing,

p To 'scape your un-do - ing,

p To 'scape your un-do - ing,

p To 'scape your un-do - ing,

ff Quench the fire of his woo - ing, Quench the

ff Quench the fire of his woo - ing, *pp* Quench the

ff Quench the fire of his woo - ing, *pp* Quench the

ff Quench the fire of his woo - ing, *pp* Quench the

ff *p*

mf *cresc.* - - - *f*

fire ____ of his woo - ing With a "First, if it pleaseyou, the ring! But

f

fire ____ of his woo - ing__ "But

f

fire of his woo - ing__ "But

f

fire of his woo - ing__ "But

cresc. - - - *f*

first, so pleaseyou, the ring!"

first, so pleaseyou, the ring!"

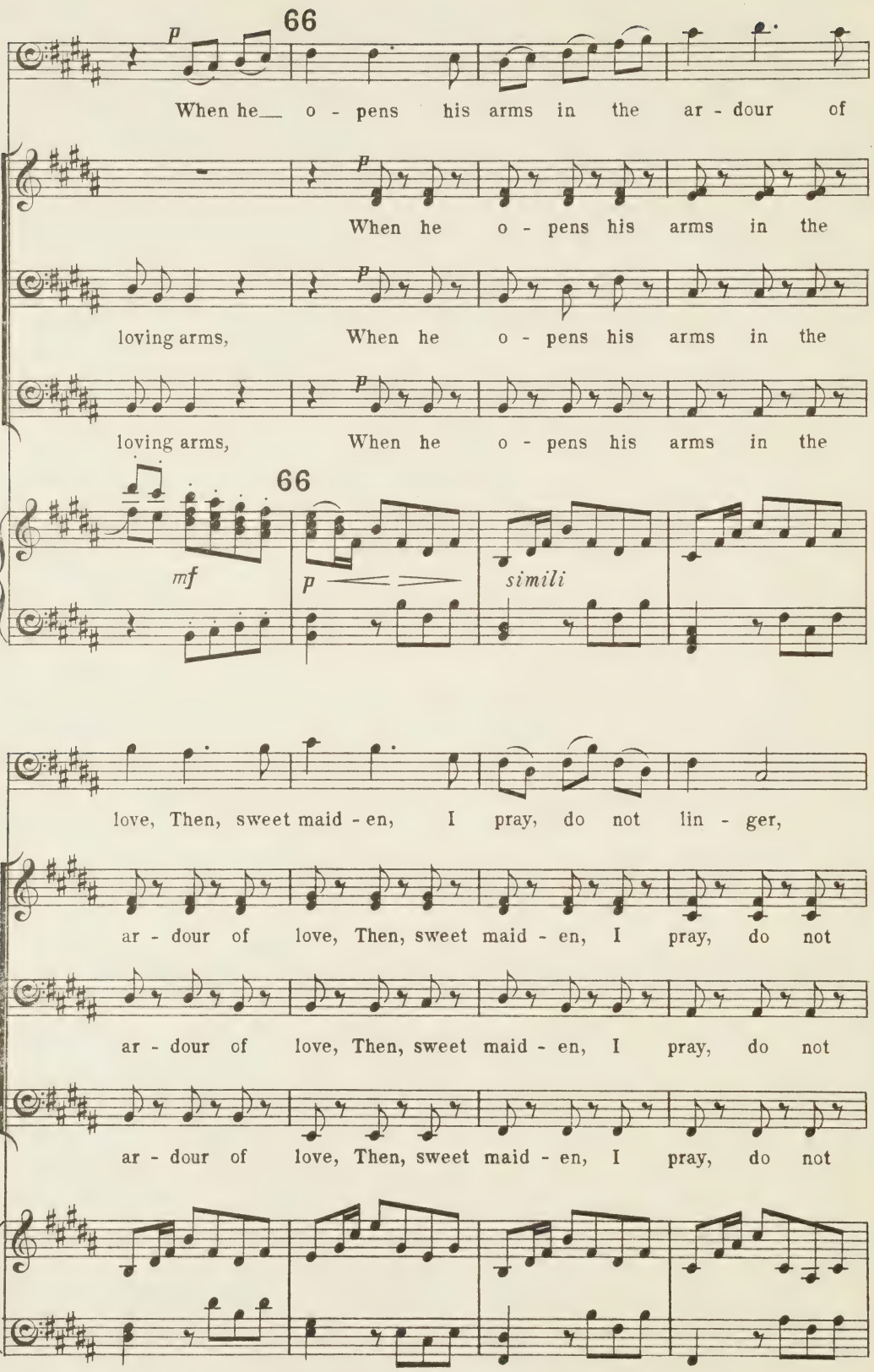
mf

first, so pleaseyou, the ring!" When he o-pens his

mf

first, so pleaseyou, the ring!" When he o-pens his

f *mf*


66
p
When he o - pens his arms in the ar - dour of
When he o - pens his arms in the
loving arms, When he o - pens his arms in the
loving arms, When he o - pens his arms in the
66
mf
p
simili
love, Then, sweet maid - en, I pray, do not lin - ger,
ar - dour of love, Then, sweet maid - en, I pray, do not
ar - dour of love, Then, sweet maid - en, I pray, do not
ar - dour of love, Then, sweet maid - en, I pray, do not

Make him first place thy ring on the fin - - -

lin - ger, But first make him place on thy fin - ger the

lin - ger, But first make him place on thy fin - ger the

lin - ger, But first make him place on thy fin - ger the

67

ff

-ger And his hon - our and truth let him prove!

cresc. *ff*

ring, And his hon - our and his truth let him prove!

cresc. *ff*

ring, And his hon - our and his truth let him prove!

cresc. *ff*

ring, And his hon - our and his truth let him prove!

67

cresc. *ff*

L'istesso tempo.
sotto voce.

ff

Ha! Hush! Now vanish

ff

Ha!

ff

Ha!

ff

Ha!

ff *f*

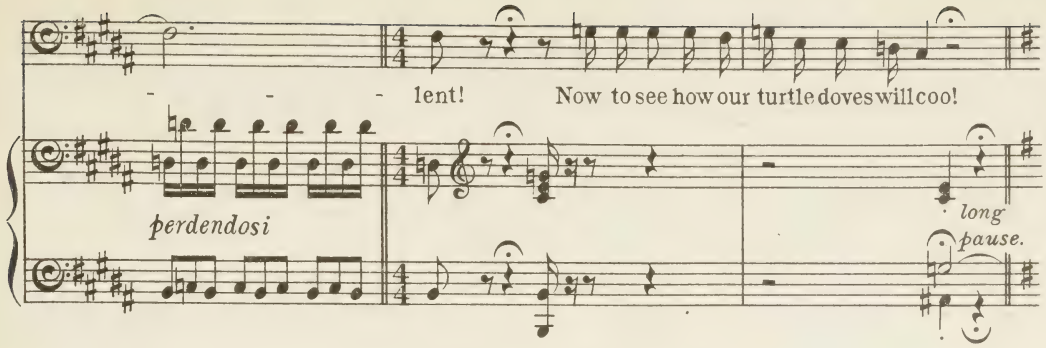
(The Will-o'-the-Wisps vanish.)

all!

p legato.

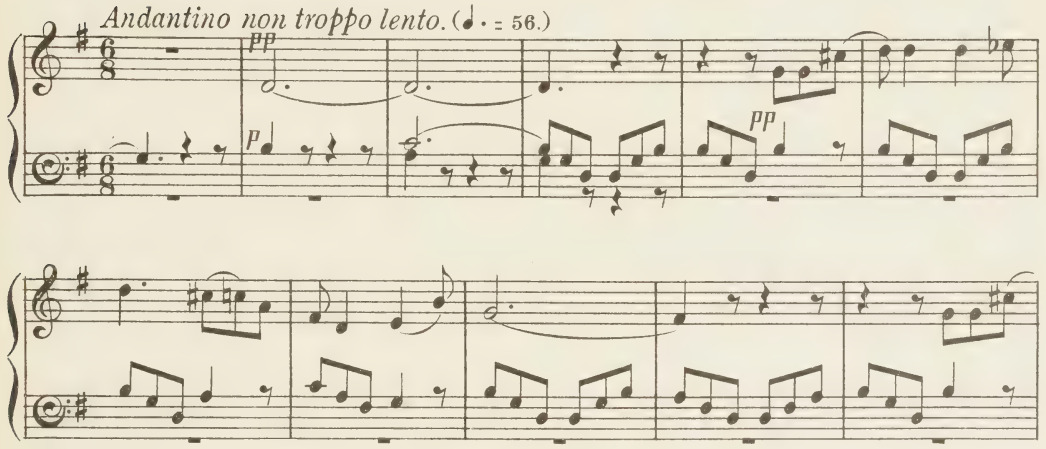
'Tissi - - -

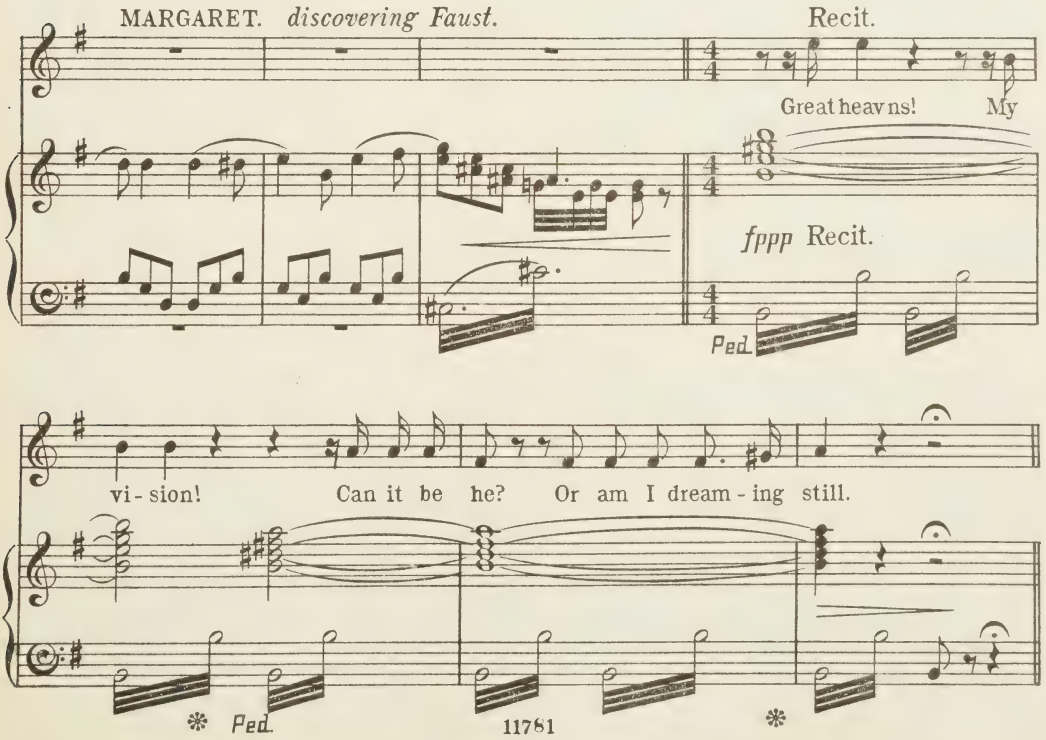
dim.



SCENE XIII.

RECIT. GREAT HEAV'NS! MY VISION!





TRIO. O PUREST MAID!

Andante.

FAUST. *A mezza voce ed appassionato assai.*

p

O pur-est maid,— Whom in some dream of hea- -ven, My

Andante. (♩ = 56.)

p

long - ing eyes have gazed on, Ar - rayed in dazz-ling light!— At

last the hour is come!— At last the veil is ri - ven That hid thy

won - drous beau - ty from my wak - ing— sight.—

MARGARET.

Margari - ta! I love thee! Thou know'st my name! And thine, too,

68

(*timidly.*) FAUST.

My lips have learned to say Faust! Once more, I pray! When

MARGARET.

thou dost speak my name, 'tis soft as summer show-er! My

vi - sion showed me thee! Now thou art come to

FAUST.

Thy vi - sion

p

me, I know thy face a - - gain, thy

showed thee me!

voice of gen - tle pow - er!

And, since that hour?—

poco cresc.

p

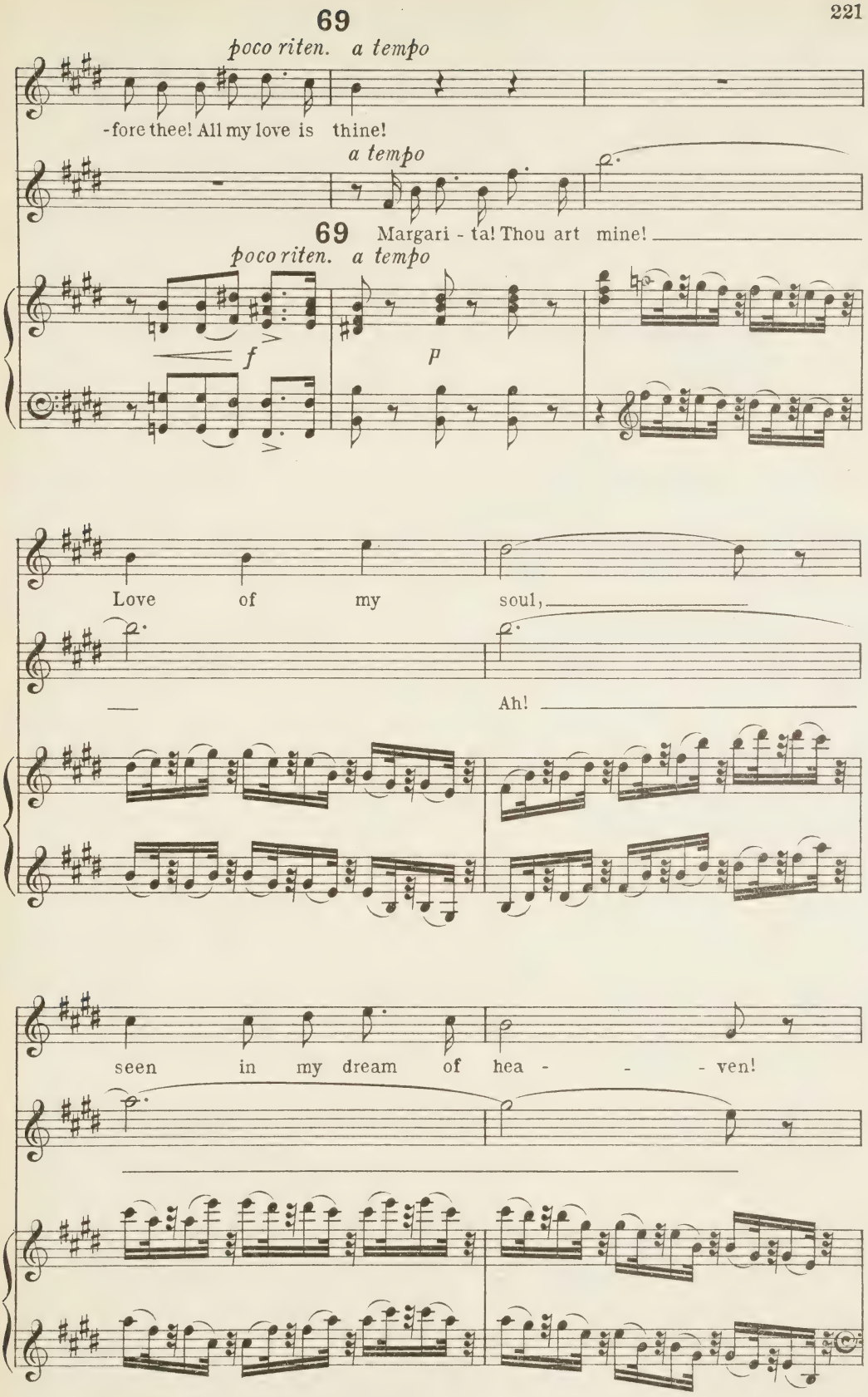
poco riten. *a tempo*

I've longed for thee! All my heart I lay be-

Marga-ri - ta, I a - dore thee!

poco riten. *a tempo*

sf


69
poco riten.
a tempo
-fore thee! All my love is thine!
a tempo
69
Margari - ta! Thou art mine!
poco riten.
a tempo
f
p
Love of my soul,
Ah!
seen in my dream of hea - - - ven!

Love of my soul, whom in some dream of

Oh pu - rest maid, whom in some dream of

sempre pp

hea - - - ven My long - - - ing eyes have

hea - - - ven My long - - - ing eyes have

gazed on, ar - rayed in dazz-ling light! At

gazed on, ar - rayed in dazz-ling light! At

last the hour is come! At

last the hour is come! At

last the veil is ri - ven That hid thy won - - - drous

last the veil is ri - ven That hid thy won - - - drous

beau - - - ty from my wak - - ing

beau - - - ty from my wak - - ing

sight. Ah, be-lov - ed, art thou come,

sight. Ah, my love, thou art come,

f

70

come at last?

come at last! Mar-ga - ri-ta, I a -

70

p *f* *p*

Ah what rap - ture comes o'er me!

- dore thee! Yield in pi - ty, I im-

p *f* *p*

Let me die, let me die on thy

-plore thee, To the cry, to the cry of my

heart! Ah, what

(*passionately.*)

heart! Mar-ga-ri-ta! I a-dore thee!

f *p* *f* *p*

rap-ture comes o'er me!

Ah, in pi-ty I im-

f *p* *f* *p*

See, I trem - ble be - fore thee! Ah, raise me to thy

- plore _____ thee, Make an - swer to my

f > *p* *pp*

heart! Ah, sweet and strange this lan - - guor on me

heart!

ppp

steal - - ing!

'Tis love him - self to thy young heart ap -

dim. *poco a poco*

cresc. *poco a poco*

71

To my lan - - guid

- peal - - ing Come Come!

71

eyes Why do warm tears a-

Come! Ah! come!

- rise! Ah, be - lov - - ed!

Come!

perdendosi

cresc. molto

Ah! my love!

Come!

f *p*

cresc. molto *cresc. molto*

SCENE XIV.

Allegro.

MEPHISTOPHELES *(entering hastily.)*

A - way! Run while you

Allegro. (𝅗𝅥 = 116.)

f *mf* *poco f* *p*

MARGARET. FAUST.

Who dares to en - ter? Some fool!

may! Nay, your friend!

MARGARET.

Ah! his gaze seems to

MEPH.

burn in-to my heart! I'm sor-ry to dis-turb you!

FAUST.

What is your busi-ness here? To save the sit-u-a-tion!

MEPH.

Some kind neighbours of

yours have been watch-ing, it seems, And now, talking and

laughing, they're out in the street, Mock - ing Mar - ga - ri - ta,

FAUST.

Call - ing loud on her mo - ther, And she will soon be here. De-struc -

poco f *f*

MEPH. FAUST.

- - tion! You must be off! O cru-el fate!

più f

MEPH.

Soon you will meet a - gain — Though to-night you must part,

mf

MARGARET.

You shall see her to-morrow. Yes, to - mor - row dear heart, I will

wait for thy com - ing. A - las! I hear them near!

ff

FAUST.

Fare - well, thou love - ly night!

(no rall.)

p

Fare - well, my dream E - ly - sian! Fare - well, sweet hour of love,

too quick - ly o - ver - cast!

MEPH.

A - way! It is the dawn!

f

FAUST.

Ah, when wilt thou re - turn, bless - ed, hea - ven - ly vi - -

pp

-sion, Changing all my de-spair to joy and peace at

last, Chang-ing all my de-spair to joy and peace at

last, Changing all my de-spair to joy and peace at

ppp

last, Chang-ing all my de-spair to joy and peace, to

riten.

rit.

joy and peace at last, to joy and peace at

poco cresc. e rit.

poco f

p

73 *a tempo*

last?

Chorus of Neighbours in the street.

1st & 2nd Tenors. *f*

Hal-lo! good Mistress Martha! What is your daughter

1st Basses. *f*

Hal-lo! good Mistress Martha! What is your daughter

2nd Basses. *f*

Hal-lo! good Mistress Martha! What is your daughter

73 *a tempo*

f

MEPH.

The crowd is on us!

Sopranos. *f*

Search the house!

Altos. *f*

Search the house!

do - ing? Beware of such a smart young man?

f

do - ing? Search the house!

do - ing? Beware of such a smart young man, with

74

It will soon be too late!

Catch him if you can!

Catch him if you can!

And lock your daugh - ter

Catch him if you can! And lock your daugh - ter

such a smart young man? Lock your daugh - ter

74

Hal - lo!

Hal - lo!

safe a - way from all this woo - ing! Hal - lo!

safe a - way from all this woo - ing! Hal - lo!

safe a - way from all this woo - ing! Hal - lo!

ff

MARGARET.

Heav'ns, heav'ns! The neigbours are near! We are ruined, love, for

Hal-lo!

Hal-lo!

Hal-lo!

Hal-lo!

Hal-lo!

p

f

f

e - ver, If they shall find us here!

FAUST.

O the

MEPH.

Quick! the neigh-bours are knocking!

f

f

sf

sf

Farewell, farewell! you must es-cape by the

pain!

O the fol - - ly!

sf *p* *pp*

gar-den gate!

Till to mor - - row, dear heart!

Come a-way, come a - way!

p cresc. *f*

75 *L'istesso tempo con fuoco.*

MARGARET.

Ah! my Faust!

FAUST.

mf *cresc.* *f*

Light of my darkened soul, do I see thee be - fore me! Star of

MEPH. *mf*

Hour of tri-umph, I see thee be - fore me! Soon his

75 *L'istesso tempo con fuoco.* (♩. = 116.)

mf *cresc.* *f* *mf* *p*

To

love, guide me on my way! Strong in hope I fol - low, I

soul shall be mine for e - ver! Soon this haughty spi - rit

thine arms May the

fol - low thy ray! Might - y love, I am thine! Thy en-

shall be mine for aye! Faust, thy soul shall curse the fa - tal

f *p* *cresc.*

mor - - - - - row re - store me!

chant - - - ment is o'er me!

day! In vain will be thy pray - ers! In vain thou'lt im - plore me!

sf *p*

Might - y love, I am thine! Thy en - chant - - ment is

Might - y love, I am thine! Thy en - chant - - - -

Vain - - - ly then wilt thou plead, vain - - ly

p *cresc.* - - - - *sf* *p*

o'er me! O be -

- - - ment is o'er me! Grant thou my burn - ing wish!

thou wilt im - plore me! For the moment is

p *cresc.* - - - - - -

-lov- -ed! O be-lov- -ed! To lose

Let not the hour de-lay! Grant thou my burn-ing wish!

near-ing, for the moment is near-ing whenthy soul shall be

thee, were to die!

Let not the hour de-lay!

mine, whenthy soul shall be mine!

mf

76

p

Oh, my Faust! To

mf

Light of my dark-ened soul, do I

mf

Hour of my wel-come tri-umph, I

76

p cresc. molto

p *cresc*

— thine arms may — the mor - row — re -

see thee be - fore — me? Star — of love? Guide me on my

see thee be - fore me! Soon — his soul shall be mine for

f *p* *mf* *p*

- store — me! Ah! — my Faust!

way! — Strong in hope I fol - low, I fol - low thy ray!

un poco

e - ver! Soon this haughty spi - rit shall be mine for aye.

un poco

mf *mf*

Might-y love, I am

animando

Soon this haughty soul shall be mine, mine for aye!

animando

cresc. *f* *mf*

To thy dear arms may the

thine! Thy en - chantment is o'er me!

cresc.

mor - row re - store me!

O love, Thy might - y

Thy soul shall curse the day! All in vain thou'lt im-

mf

O my love, I am thine! Ah! to

pow - er is o'er me! Grant thou my wish! Let not the

- plore me! Soon comes the fa-tal mo - ment when thy

ff

lose thee, to lose thee were to die! O

hour, let not the hour de - lay Let not the hour, the

soul shall be mine! The fa - tal hour is near - ing, thy

p *cresc.*

might - y power of love! Thy en - chant -

joy - ful hour de - lay! Might-y love, I am thine! Thy en - chant -

soul shall be mine! The mo - ment is at hand!

ff *p* *sf*

- ment is o'er me! Might - y love!

- ment is o'er me! Might-y

Thy soul shall be mine! Soon thy soul shall be mine! Yes!

p *ff*

Thy en - chant - - ment is o'er me! O my be-

love, I am thine! Thy en - chant - - ment is o'er me! Ah, let the

Now the hour is near! Thy soul shall be mine, shall be

p *f* *p*

77

f

- lov - ed, I am thine! To lose thee were to die!

joyful hour not de lay!

mine, mine for aye.

CHORUS.

Soprano. 77 *f*

Search the house and catch whom you can! And keep the girl a-

Alto. *f*

Search the house and catch whom you can! And keep the girl a-

Tenors I & II. *f*

Search the house and catch whom you can! And keep the girl a-

1st Basses. *f*

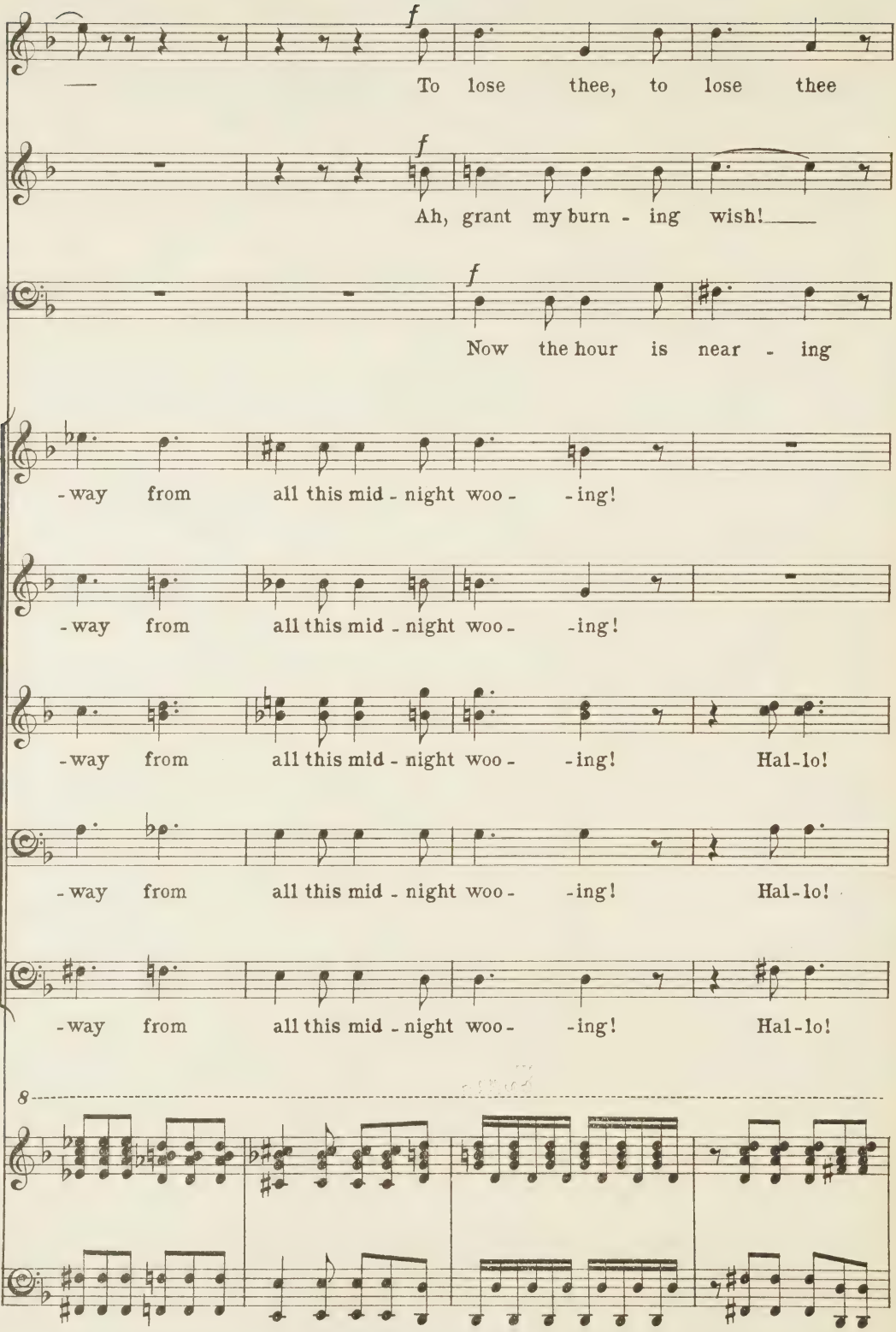
Search the house and catch whom you can! And keep the girl a-

2nd Basses. *f*

Search the house and catch whom you can! And keep the girl a-

77

ff


f
To lose thee, to lose thee
f
Ah, grant my burn - ing wish!
f
Now the hour is near - ing
-way from all this mid - night woo - -ing!
-way from all this mid - night woo - -ing!
-way from all this mid - night woo - -ing! Hal-lo!
-way from all this mid - night woo - -ing! Hal-lo!
-way from all this mid - night woo - -ing! Hal-lo!
8

were to die, were to die, yes, to die! To

Let not the hour de - lay! Might - y love, let not the

when thy soul shall be mine! Yes, thy soul shall be mine! Now is the

Hal - lo! Good Mistress

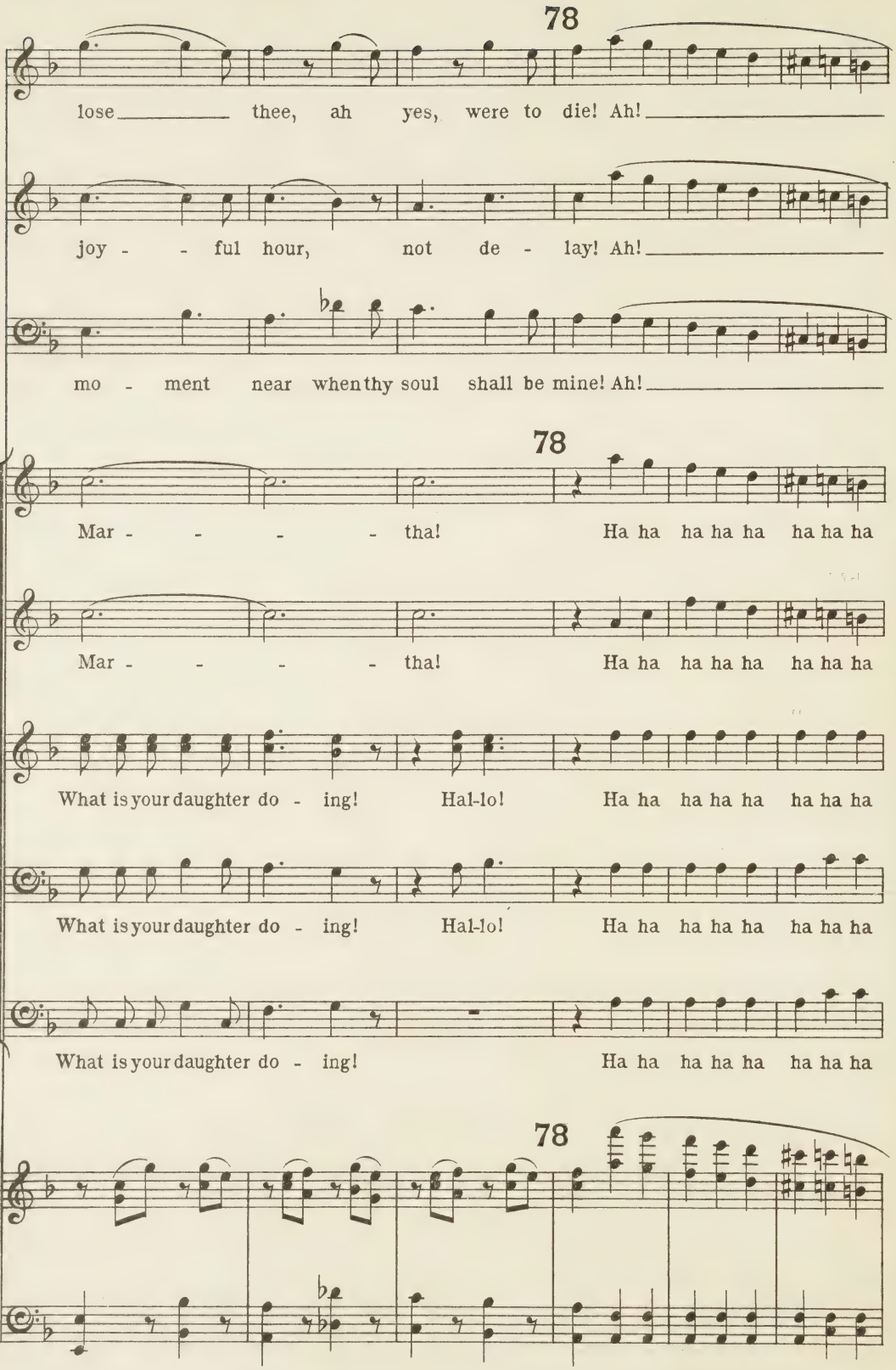
Hal - lo! Good Mistress

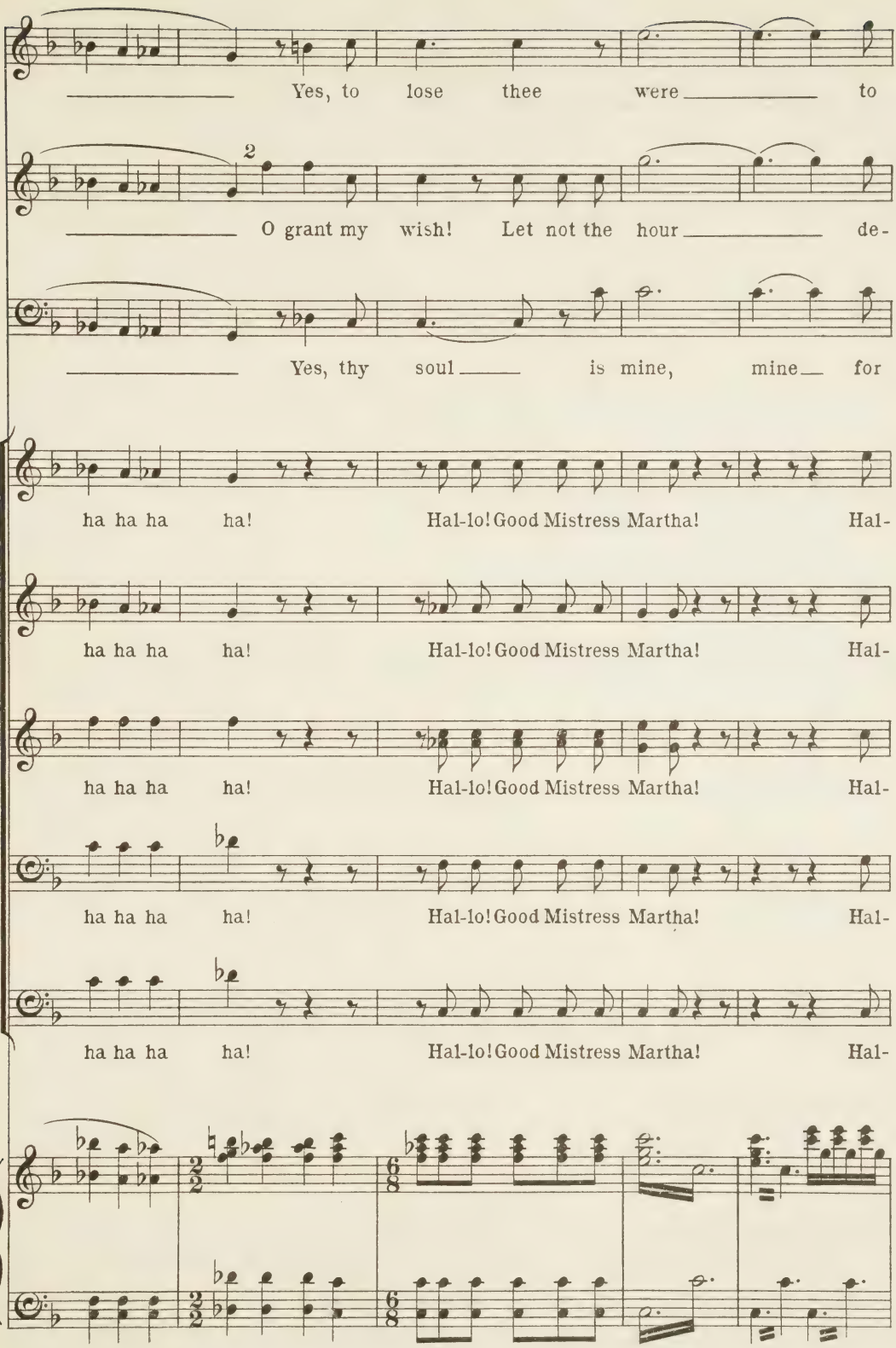
Hal-lo! Hal-lo! Good Mis - tress Mar - tha!

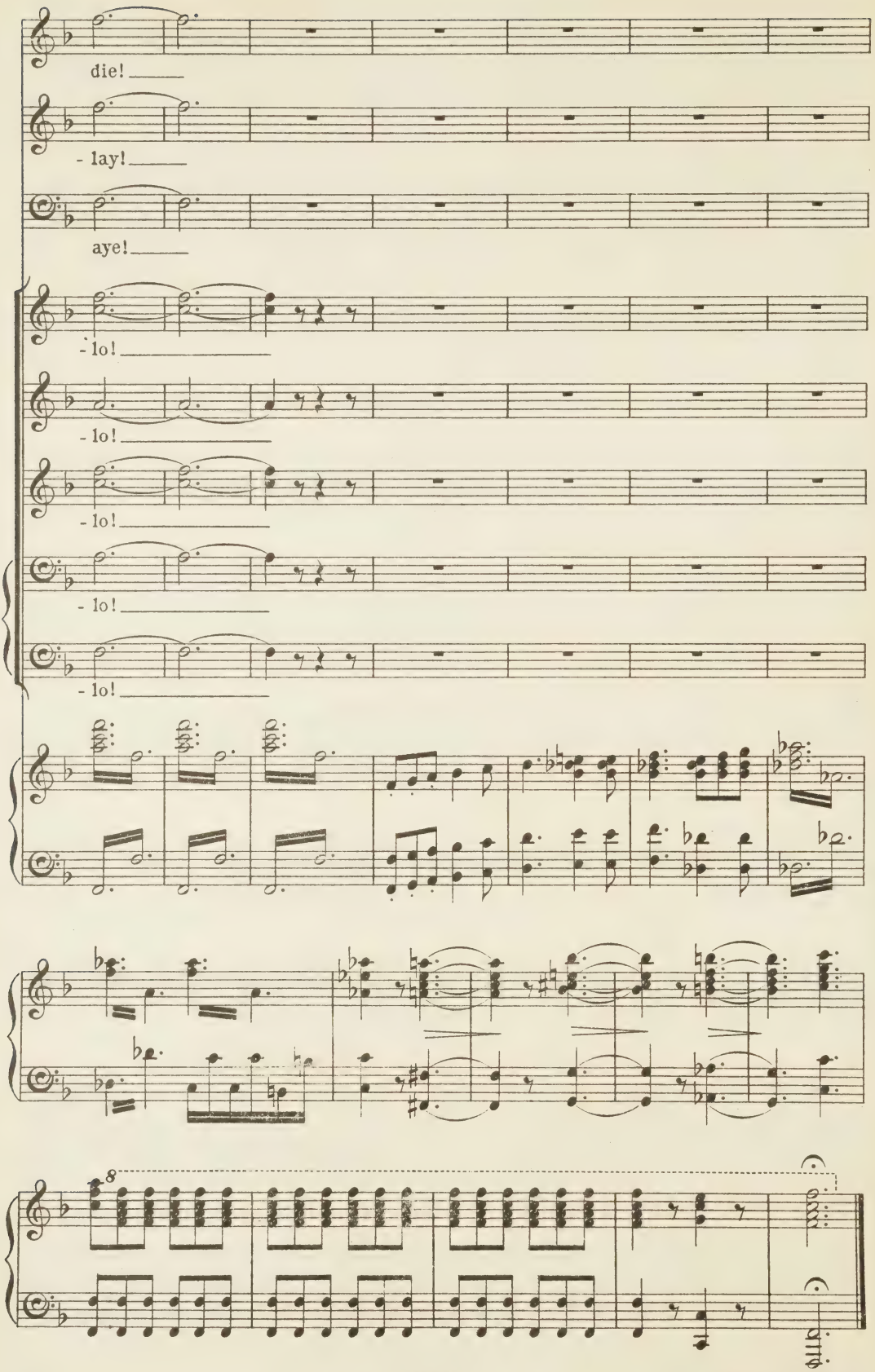
Hal-lo! Hal-lo! Good Mis - tress Mar - tha!

Hal-lo! Hal-lo! Good Mis - tress Mar - tha!

8


78
lose thee, ah yes, were to die! Ah!
joy - - ful hour, not de - lay! Ah!
mo - ment near when thy soul shall be mine! Ah!
78
Mar - - - - tha! Ha ha ha ha ha ha ha ha
Mar - - - - tha! Ha ha ha ha ha ha ha ha
What is your daughter do - ing! Hal-lo! Ha ha ha ha ha ha ha ha
What is your daughter do - ing! Hal-lo! Ha ha ha ha ha ha ha ha
What is your daughter do - ing! Ha ha ha ha ha ha ha ha
78


Yes, to lose thee were to
2
O grant my wish! Let not the hour de-
Yes, thy soul is mine, mine for
ha ha ha ha! Hal-lo! Good Mistress Martha! Hal-
ha ha ha ha! Hal-lo! Good Mistress Martha! Hal-
ha ha ha ha! Hal-lo! Good Mistress Martha! Hal-
ha ha ha ha! Hal-lo! Good Mistress Martha! Hal-
ha ha ha ha! Hal-lo! Good Mistress Martha! Hal-



End of Part III.

PART IV.

SCENE XV.

ROMANCE. ALONE, AND HEAVY HEARTED.

Andante un poco lento. (♩=50.)

pp

MARGARET. *(alone)*

A -

a tempo

poco riten.

p

- lone and hea - vy - heart - ed, My hap - py days are

simili

o'er, And my peace hath de - part - ed For

poco riten.

e - ver, e - ver-more, For e - ver, e - ver-

poco riten.

Tempo I° un poco più animato.

- more. When my love is not near me, Life is cloud-ed in

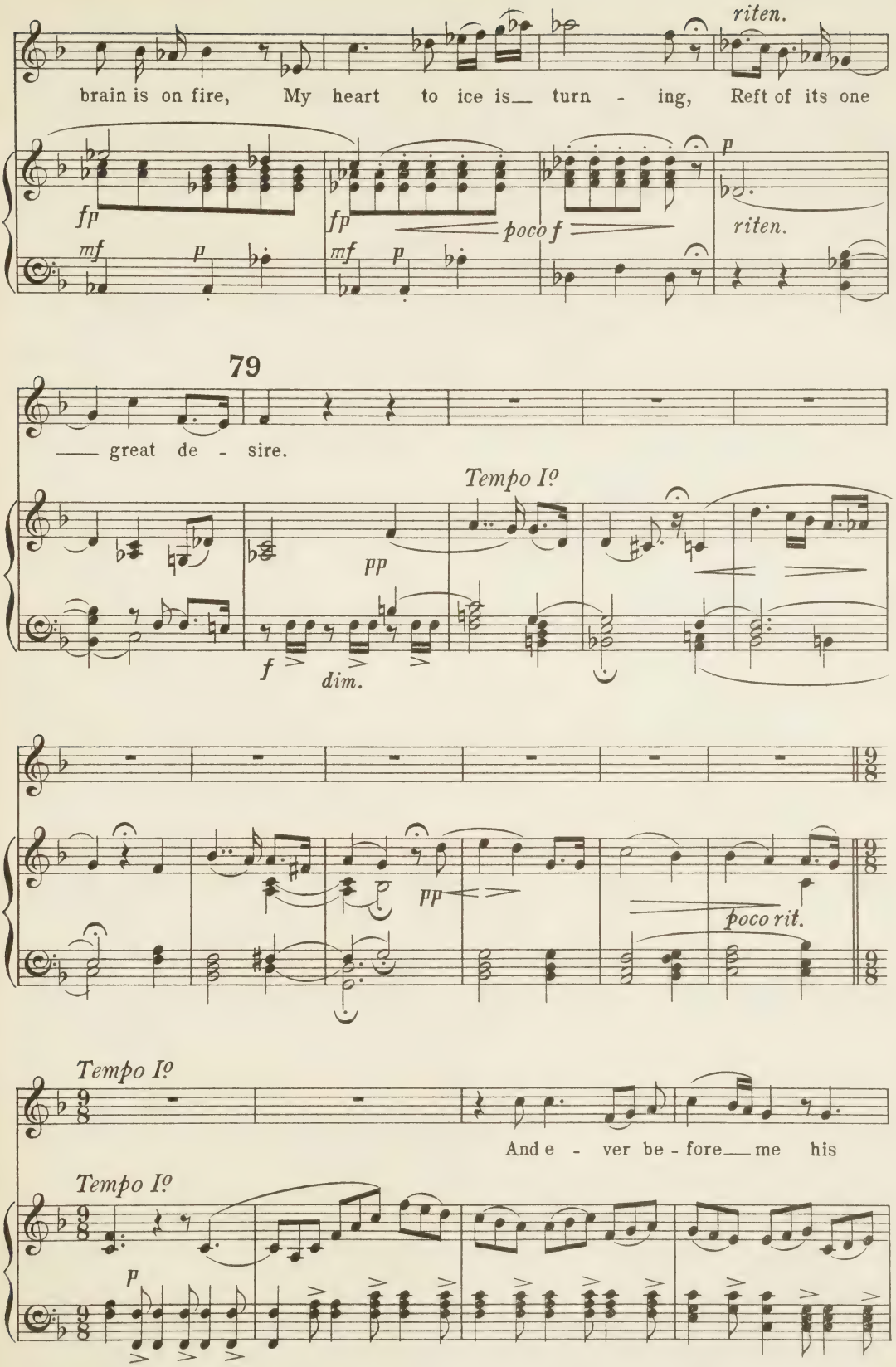
Tempo I° un poco più animato.

gloom When he com - eth not to cheer me, All,

all the world is a tomb. My fe - vered cheek is burn-ing, And my

fp *fp* *fp*

mf *p* *mf* *p*


riten.
brain is on fire, My heart to ice is turn - ing, Reft of its one
fp
fp
poco f
p
riten.
mf
p
mf
p
79
great de - sire.
Tempo Iº
pp
f
dim.
pp
poco rit.
Tempo Iº
And e - ver be - fore me his
Tempo Iº
p

no - ble form— will rise; The charm of— his laugh comes

o'er— me, The light from his smiling eyes; His

poco f

voice ——— in tones ca - ress - ing, Fill - ing all ——— my soul with

bliss, ——— The touch of— his dear hand, my— fin - gers

press-ing, And ah! Ah, yes! His kiss! A-

trem. *f* *p* *pp*

-lone and hea-vy-heart-ed, My hap-py days are o'er, And my

peace hath de-part-ed For e-ver, e-ver-more, For

sf *p*

80

rall. *Tempo I° più animato ed agitato.*

e-ver, e-ver-more. For

Tempo I° più animato ed agitato. (♩=96.)

rall.

e - ver at my win-dow, I am ga-zing down the

simili

street,— To watch for his re - turn-ing, And his

wel-come step to greet.— He com-eth! ah! My

cresc.

poor heart is throb-bing, Throb - bing with wild un -

- rest! If on - ly I might clasp him Al - ways

ritenuto Tempo I° appassionato assai.

close to my breast! Oh, to hold him thus for

ritenuto Tempo I° appassionato assai.

trem. sf

e - ver! Ah, ten-der dream of heav'n - ly bliss! With - in his arms re -

pp sf

- cli - ning, To die in one long kiss! With - in his arms re -

pp cresc. molto sf

- cli - ning, 'Twere sweet to die, to die in one long

p *mf* *p* *pp* *p*

kiss!

sf

senza rit.

ppp

81 SEMI CHORUS. *(behind the scenes.)*

Allegro, L'istesso tempo.

mf *p* *cre - - - scen - do poco a poco*

1st Tenors. *mf*

When trumpets are sounded we sol-diers are there,

2nd Tenors. *mf*

When trumpets are sounded we sol-diers are there,

1st & 2nd Basses. *mf*

When trumpets are sounded we sol-diers are there,

f

MARGARET.

'Tis

cresc.

To scat-ter the foe-men, or con-quer the fair.

cresc.

To scat-ter the foe-men, or con-quer the fair.

To scat-ter the foe-men, or con-quer the fair.

dim. *poco - - - -*

S

late— the weary peo - - ple To their rest now are

- a - - - - poco - - - - -

go - - - ing.

CHORUS.

mf Though great be the la - bour, Far great - er the

mf Though great be the la - bour, great-er far the prize, Far greater the

mf Great-er far the prize, yes, great-er far is the

mf Great-er far the prize, yes, great-er far is the

MARGARET.

I hear the bu - gle blown,—

prize.

prize.

prize.

prize.

p

dim. sempre

p

Its clear - - er notes are min-gled With sounds of

dim.

noi - - sy glee, As I heard them that

ppp *sempre dim.*

night — When my love came to me.

82

2nd Tenors. *(in the distance.)*

mf

Jam nox stel-la-ta,

82

ppp *mf*

He comes no more.

nox stel - la - ta ve - la - mi - na pan - dit.

p

He comes no

2nd Tenors.

mf

Per ur-bem quœ ren - tes pu - - el - las e - a - mus.

1st Basses.

mf

Per ur-bem quœ ren - tes pu - - el - las e - a - mus.

more

pp

Andante.

p

No more!

Andante. (*One bar equal to three bars of the preceding movement.*)

pp

sempre più p

pp

No more!

Long pause, and long silence after the pause.

SCENE XVI.

WOODS AND CAVERNS.

INVOCATION TO NATURE.

Andante maestoso. (♪=144.)

pp

FAUST.

Very broad and with deep solemnity.

Mys - ter - ious Na - ture!

pp

Vast and relent - less pow - - er! Thou

poco cresc.

mf

f

p

on - ly bring-est com - fort Un-to my wea - ry

83

heart. When I

poco f *sf* *p*

lean on thy breast, I am freed from my sor-row, All my cour-age re-

cresc. *p* *cresc.*

f

- turn - - eth, I am a-live once more!

sf *f* *sf* *trem.p*

How1, ye ra - - ging winds! Ye

sf *p* *f* *sf* *p* *sf*

woods, lift up your voi - - ces! ye

ff *p* *sf*

rocks, in ru - in crash! Rush

p *sf* *p*

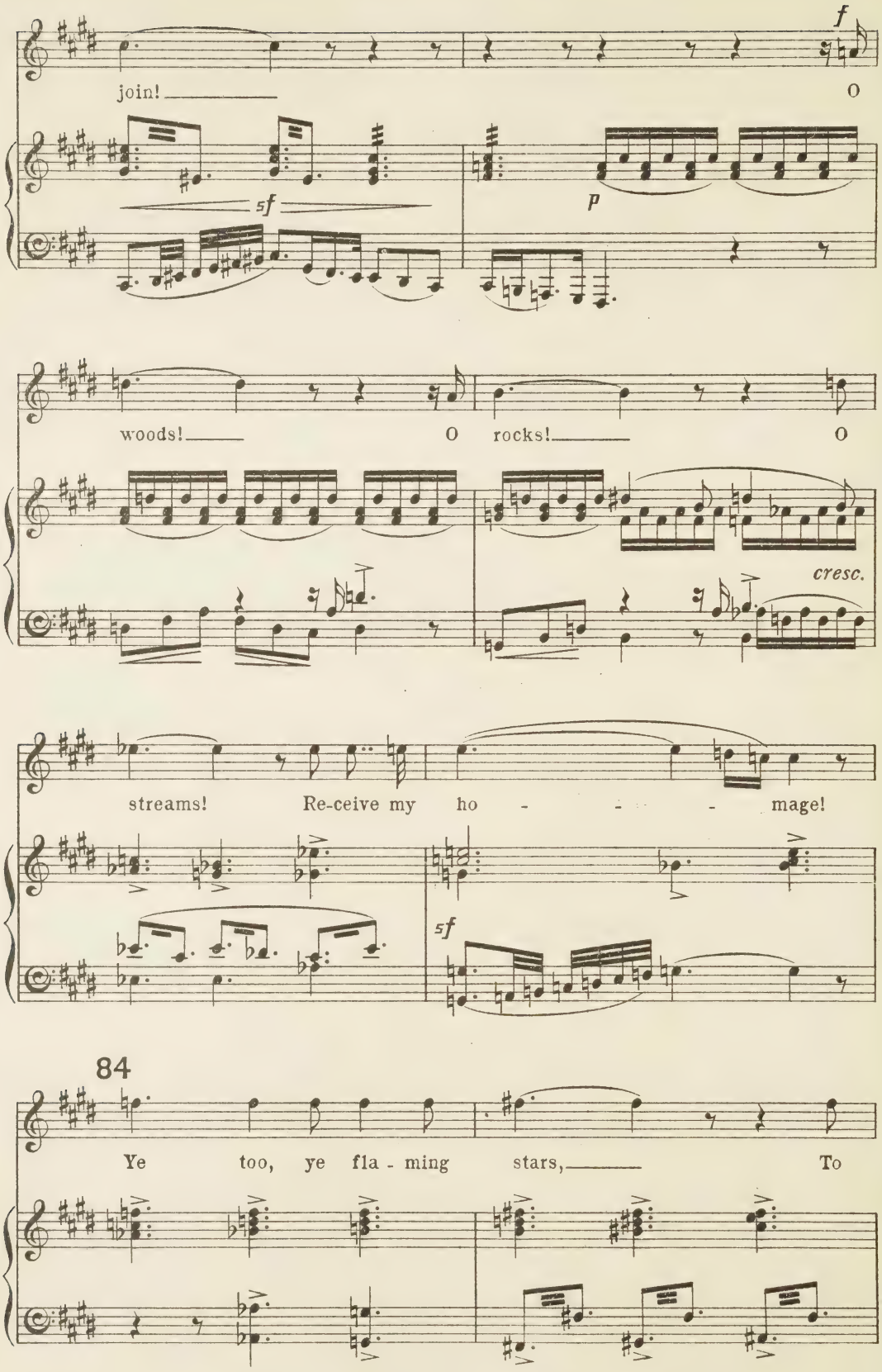
on, rush on, ye foam-ing tor - - rents!

sf *p* *sf* *p*

cresc.

In your thunder-ing roar My ex - ul - tant voice shall

p *cresc.* *f*


f
join!
O
sf
p
woods!
O
rocks!
O
cresc.
streams!
Re-ceive my
ho - - - mage!
sf
84
Ye too, ye fla - ming stars,
To

cresc. - - - - -

you___ my ar - dent prayers a - scend! For ye___ can

pp

cresc. - - - - -

un poco rit.

f

com - fort all my in - fi - nite long - ing, All my death - less de -

f

dim.

- sire!___

p

dim.

p

SCENE XVII.

Mephistopheles climbing the rocks.

RECIT. IN YON STAR-SPANGLED VAULT.

MEPHISTOPHELES. Recit.

In yon star-spangled vault, say, friend, canst thou dis-co-ver The star of constant love?

Allegro. Recit.

If such a star there be, let us haste to in - voke it! While you dream at your

Allegro. (♩ = 104.)

pp

Recit.

FAUST.

f

No more!

Allegretto. Recit.

ease, the poor for-sa-ken maid, Mar-ga-ri - ta! No doubt the tale's un-

Allegretto.

tempo pp

- plea - sant, yet you must hear. They've dragged the wretched girl to pri - son

pp

FAUST.

Allegro. *f*

What!

From the crim-in-al's cell she must go to the gal-lows!

Allegro.

pocof *p*

Nay,

Recit.

"The horn of the hun-ter is heard on the hill!"

tell me! Make an end! Marga-ri-ta in prison!

pocof

MEPHISTOPHELES. Recit. (*considerately.*)

There was, if you re-mem-ber, a cer-tain lit-tle phial, A sim-ple sleeping

draught, to make the mo - ther slum - ber, While you two were bu - sy with

85

love— The rest you may guess! In her

Allegro.

pp

zeal for your safe-ty, Mar-ga - ri - ta, poor child, Did use it ev'-ry

night,— Once too of - ten she

a tempo (Allegro.)

p

gave it, and the old wo - man died. There's no more to be told.

FAUST. MEPHISTOPHELES.

ff Ho - ri - ble thought! You see then that her pas-sion for

a tempo *f* *p*

FAUST. Recit.

you was the cause_Thou must save her! Thou must save her, thou mon-ster!

MEPH.

Ah! The fault is all mine then! You men are all the same since the world first be-

-gan! No

Allegro. *f*

Recit.

mat-ter! I am your servant still, and I needs must o - bey you.

Allegro. *p*

Recit.

But what re-ward have I for ser-vi-ces so

FAUST.

What wouldst thou have?

great? What re-ward? 'Tis but the mer-est tri-fle—

sf p

You shall sign to this bond, And Mar-ga-ri-ta's life shall be spared, If you

swear that from to-mor-row morn you will o-bey my will.

pp

86

FAUST.

What care I for to-mor-row, in the pain of the pre-sent? Give it me!

(*He signs*)

There is my name! Now a-way to the

a tempo

ppp *pp* *cresc.*

pri - son where my dar - ling lies! O the

f *p* *pp*

tor-ture of wait - ing! Mar-ga - ri - ta! I come!

R.H. *ppp*

MEPHISTOPHELES.

Recit.

Come forth, my trus-ty steeds!

Allegro. (♩ = 152.)

silent *pp* *cresc. molto*

Recit.

See, my coal-black hor-ses im-pa-tient-ly are neigh-ing! A-

ff

-way, fleet as the wind! Jus-tice brooks no de-lay-ing!

f

SCENE XVIII.

THE RIDE TO THE ABYSS.

Faust and Mephistopheles, galloping on black horses.

Allegro. ♩ = 144.
appassionato assai

mf *p*

FAUST.

I can hear, as I ride, the voice of one la-

- ment - ing.

cresc. *cresc. molto*

O hap - less Mar - ga - ri - ta!

87

CHORUS of PEASANTS (*kneeling at a wayside cross.*)
Sopranos & Altos.

Sanc - - - - - ta Ma -

ri - - - - - - - a,

o - - - - - ra pro no - - - - -

- - - - - bis!

p

p

Sanc - - -

- ta Mag - da - le - - - - - - -

- na, o - - - - ra pro

FAUST.

Give

no - - - - - - - bis!

p

88

heed to the wo - men and child - ren By yonder cross kneeling in prayer!

88

Never

heed them, but on!

Chorus. Sopranos & Altos.

Sanc - - - ta Mar - ga -

cresc.

- ri - - - - - - - ta

cresc. molto

f

(Cry of horror.)

ff

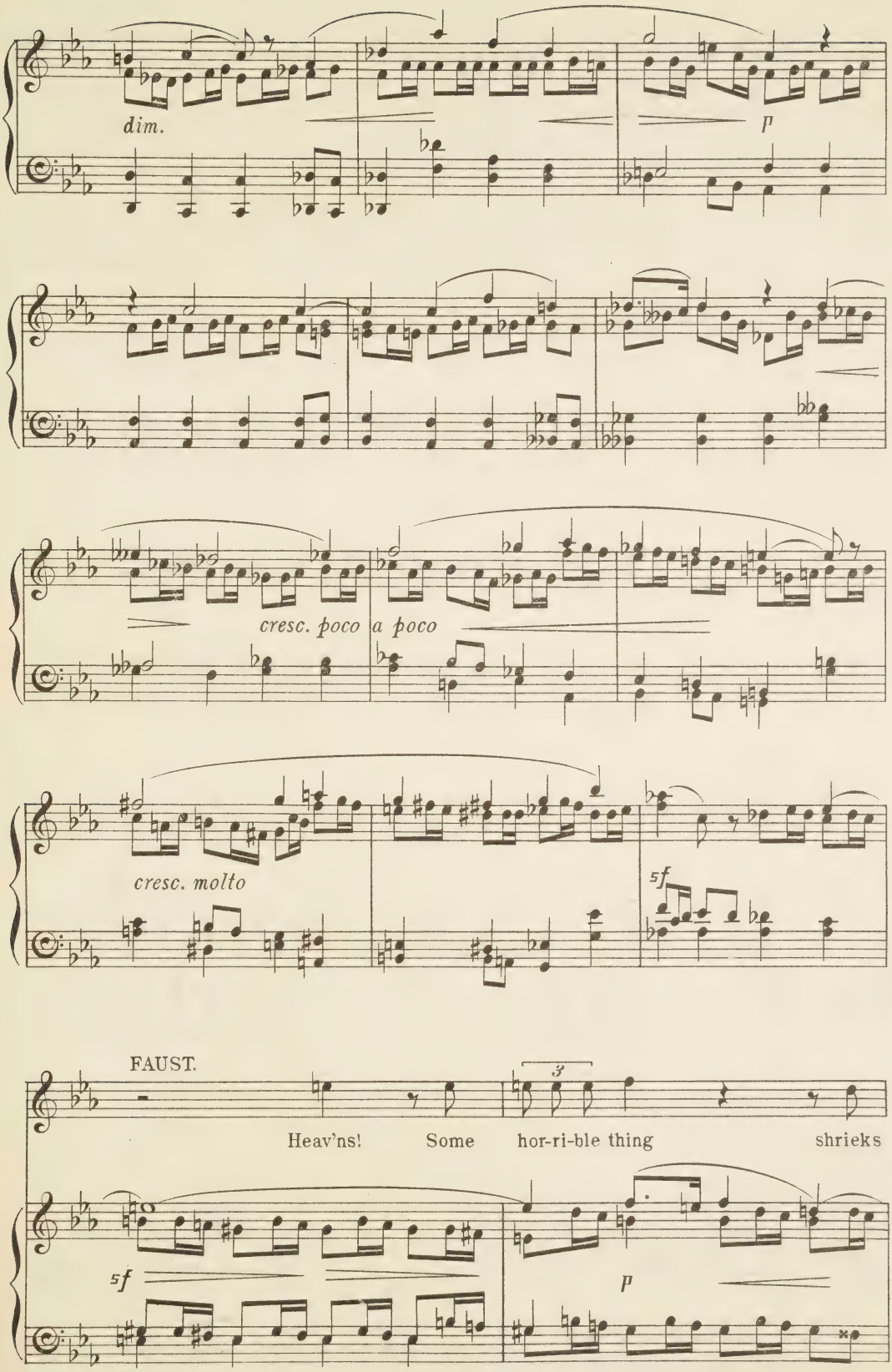
Ah!

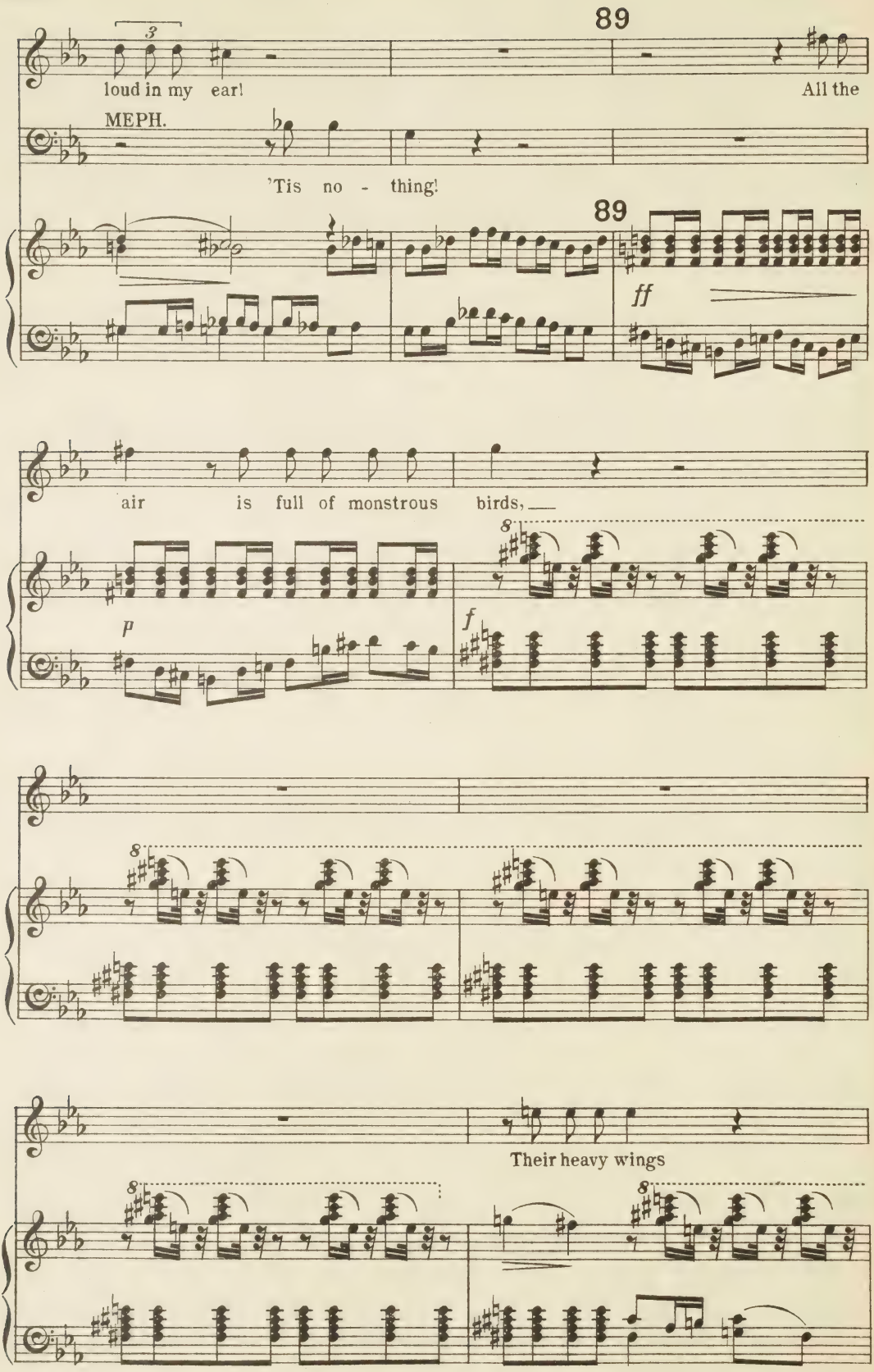
(The women and children disperse.)

ff

p

mf


dim.
p
cresc. poco a poco
cresc. molto
sf
FAUST.
Heav'ns! Some hor-ri-ble thing shrieks
sf
p


89
loud in my ear!
All the
MEPH.
'Tis no - thing!
89
ff
air is full of monstrous birds,
p
f
Their heavy wings

on my fore-head are beat - - ing!

ff

MEPHISTOPHELES. *(reining in his steed.)*

I hear the pass-ing -

pp

-bell tolling for Mar - ga - ri - - ta Shall we stop — or re-

cresc.

-turn?

f *dim. e ritard. poco a poco* *p*

FAUST. *(They halt.)* Recit.

Nay mock me not! Still

pp *rit.* *p* Recit.

90 *(The horses double their pace.)*

on!

Tempo I° un poco più animato.

f

MEPHISTOPHELES. *(urging on the horses.)*

On! On!

But

On!

see on ev-'ry side how the ske - le-ton phan - -

-toms Leer with hor-ri-ble eyes! I

On!

p cresc. molto

hear their hol- -low laugh - ter! They are

mock - ing at us!

On! Think how the time is

press - ing! Leave the dead a - lone!

On! On!

91 FAUST. *(With rising terror, and breathing hard.)*

Our hors-es are pant-ing and

p

trembling with terror, The curb of the rein no lon-ger they know!

MEPHISTOPHELES.

On!

The whole earth is reel-ing, And thunder is peal-ing From caverns be-

On! On! On!

cresc. poco a poco

-low! 'Tis raining blood!

(In a voice like thunder.)

On! On! Ye le - gions of the

De - - - vil! In tri - - umph now be - -

- gin your hell-ish re - - - vel

FAUST.

Hor - ror! Ah!

His soul is mine! *(They fall into the abyss.)* Mine e - ver - more!

f *ff*

SCENE XIX.

PANDEMONIUM.

CHORUS of DEVILS *(in snarling tones.)*

CHORUS.

Maestoso.

1st Tenors. *ff* Has!

2nd Tenors. *ff* Has!

1st Basses. *ff* Has!

2nd Basses. *ff* Has!

Maestoso. (♩ = 69.)

trem.

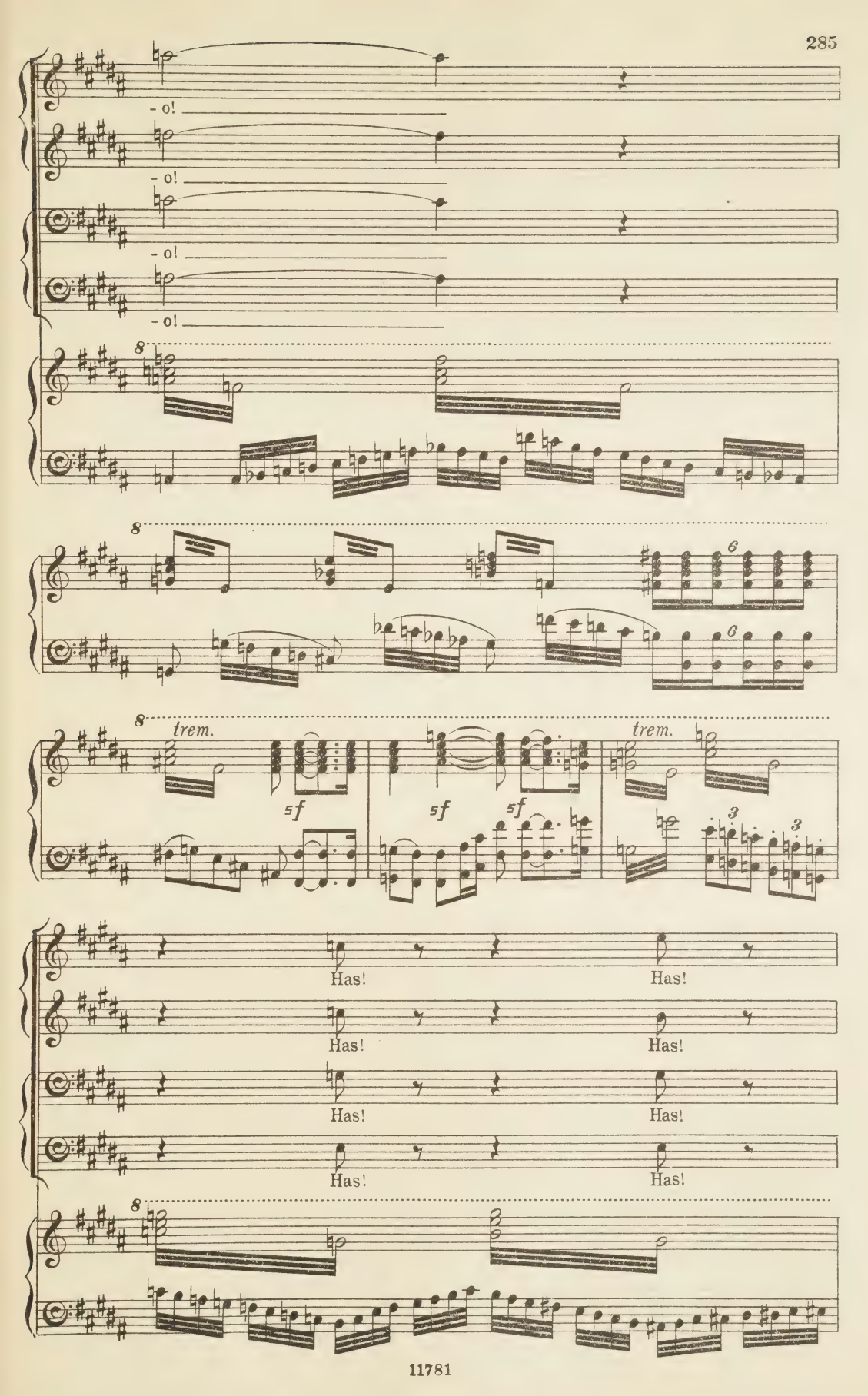
ff

I - ri - mi - ru Ka - ra - bra - - -

I - ri - mi - ru Ka - ra - bra - - -

I - ri - mi - ru Ka - ra - bra - - -

I - ri - mi - ru Ka - ra - bra - - -


- o!
- o!
- o!
- o!
8
8
6
6
8
trem.
sf
sf
sf
trem.
3
3
Has!
Has!
Has!
Has!
Has!
Has!
Has!
Has!
8

92

Has!

Has!

(*The Princes of Darkness.*)

Six 1st Basses.

Has!

f

Mighty Master of E-vil!

Six 2nd Basses.

Has!

f

Mighty Master of E-vil!

92

8

trem.

1st & 2nd Basses.

Tell us now, Is this proud soul thine own to the end?

mf

MEPHISTOPHELES.

He is mine to the end!

8

ff

1st & 2nd Basses.

f

Then did Faust with consent sign the deed That de-

8

mf

MEPHISTOPHELES.

With consent did he

liv - ers his soul to the flames?

f — *mf* — *p*

sign.

CHORUS.

1st Tenors.

Has! Has!

2nd Tenors.

Has! Has!

1st Basses.

Has! Has!

2nd Basses.

Has! Has!

ff *trem.*

Allegro vivace.

ff

Tra - di oun Ma - re - xil fir tru din - xé bur - ru -

(*The devils carry Mephistopheles in triumph.*)

Tra - di oun Ma - re - xil fir tru din - xé bur - ru -

Tra - di oun Ma - re - xil fir tru din - xé bur - ru -

Allegro vivace. (𝅗𝅥 = 108.)

ff

-di-xé Fory my Din-kor-litz fory my Din-kor-litz

-di-xé Fo - ry my Din - kor - litz fo - - ry

-di-xé Fo - ry my Din - kor - litz fo - - ry

-di-xé Fory my Din-kor-litz fory my Din-kor-litz

O mé-ri ka-ri - u O mé vi - xé mé-ri ka-ri - ba O mé-ri ka-ri-

my Din - - kor - litz fo - ry my Din - kor - litz

my Din - - kor - litz fo - ry my Din - kor - litz

O mé-ri ka-ri - u O mé vi - xé mé-ri ka-ri - ba O mé-ri ka-ri-

-u O mi da - ra ca-ra-i - bo la-kin-da mé - ron-dor Din - kor-litz

fo - ry my Din - kor - litz mé - ron-dor Din - kor-litz

fo - ry my Din - kor - litz mé - ron-dor Din - kor-litz

-u O mi da - ra ca-ra-i - bo la-kin-da mé - ron-dor Din - kor-litz

93

me - ron - dor Din - kor - litz me - ron - dor Tra - di -

me - ron - dor Din - kor - litz me - ron - dor Tra - di -

me - ron - dor Din - kor - litz me - ron - dor Tra - di -

93 me - ron - dor Din - kor - litz me - ron - dor Tra - di -

-oun ma - re - xil, Tra - di - oun bur - ru - di - xé, Tru - din -

-oun ma - re - xil, Tra - di - oun bur - ru - di - xé, Tru - din -

-oun ma - re - xil, Tra - di - oun bur - ru - di - xé, Tru - din -

-oun ma - re - xil, Tra - di - oun bur - ru - di - xé, Tru - din -

-xe - ca - ra - i - bo. Mit ays - ko

-xe - ca - ra - i - bo. *dim.* - - - - Mit ays - ko

-xe - ca - ra - i - bo. Fir o - me - vi - xe me - ron - dor. Mit ays - ko

-xe - ca - ra - i - bo. Fir o - me - vi - xe me - ron - dor. Mit ays - ko

8 *dim.* *p* *p*

U

ff

meron - dor mit ays - ko oh!

meron - dor mit ays - ko oh!

meron - dor mit ays - ko oh!

meron - dor mit ays - ko oh!

f

Allegro.

(The devils dance around Mephistopheles)

Diff diff! merondor, merondor ays-ko! Has has! Sa-tan Has has

Diff diff! merondor, merondor ays-ko! Has has! Sa-tan Has has

Diff diff! merondor, merondor ays-ko! Has has! Sa-tan Has has

Diff diff! merondor, merondor ays-ko! Has has! Sa-tan Has has

Allegro. (♩. = 72.)

ff

dim.

Bel-phé-gor! Has has! Me-phis-to! Has has! kroix! diff diff! As-taroth!

dim.

Bel-phé-gor! Has has! Me-phis-to! Has has! kroix! diff diff! As-taroth!

dim.

Bel-phé-gor! Has has! Me-phis-to! Has has! kroix! diff diff! As-taroth!

dim.

Bel-phé-gor! Has has! Me-phis-to! Has has! kroix! diff diff! As-taroth!

dim.

rall. molto

Diff diff! Bel - zé-buth! Bel-phé-gor! As - ta-roth! Me-phis-to! silent. sat

Diff diff! Bel - zé-buth! Bel-phé-gor! As - ta-roth! Me-phis-to! silent. sat

Diff diff! Bel - zé-buth! Bel-phé-gor! As - ta-roth! Me-phis-to! silent. sat

Diff diff! Bel - zé-buth! Bel-phé-gor! As - ta-roth! Me-phis-to! silent. sat

94 rall. molto

silent.

Maestoso.

sat — ra - yk ir - ki - mour.

sat — ra - yk ir - ki - mour.

sat — ra - yk ir - ki - mour.

sat — ra - yk ir - ki - mour.

Maestoso.

trem.

Allegro vivace.

Has has Me-phis - to has has Me-phis - to Has

Has has Me-phis - to has has Me-phis - to Has

Has has Me-phis - to has has Me-phis - to Has

Has has Me-phis - to has has Me-phis - to Has

Allegro vivace. (♩ = 132)

has has has has I - ri-mi-ru ka-ra - bra - - - -

has has has has I - ri-mi-ru ka-ra - bra - - - -

has has has has I - ri-mi-ru ka-ra - bra - - - -

has has has has I - ri-mi-ru ka-ra - bra - - - -

Maestoso.

- o.

- o.

- o.

- o.

Maestoso.

sf

sf

trem. *dim.*

Six Basses only. *mf*

The

p *sf* *pp* *ppp*

EPILOGUE, ON EARTH.

Andantino quasi Recit.

gates of Hell were closed — And still the do - lo - rous

Andantino quasi Recit. (♩ = 76.)

sound Of seeth - ing lakes of fire, — The hell - ish laugh of

fiends ex - ult - ing in the tor - ture, Were heard in aw - ful

95

p (*In a darker tone*)

mur - murs. But in the depths pro - found, Who can

pp

say what foul hor - ror was wrought?

SMALL CHORUS

1st Tenors. *pp sotto voce*

O, des - pair!

2nd Tenors. *pp sotto voce*

O, des - pair!

1st Basses. *pp sotto voce*

O, des - pair!

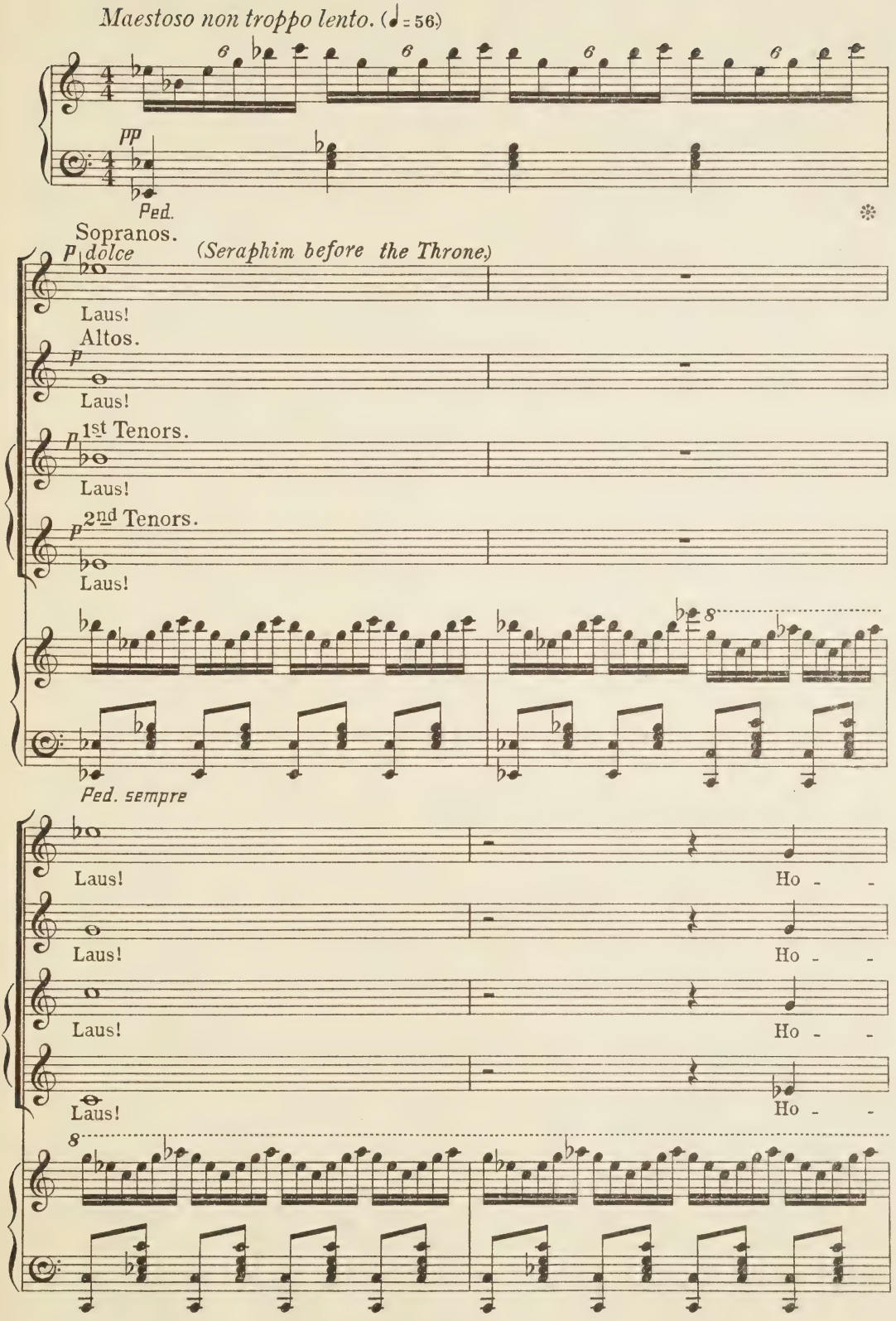
2nd Basses. *pp sotto voce*

O, des - pair!

pp

SCENE XX.

IN HEAVEN.



-san - - - na! Ho - san - - - na!

-san - - - na! Ho - san - - - na!

-san - - - na! Ho - san - - - na!

-san - - - na! Ho - san - - - na!

96 *A little faster.*

For she hath lov - ed

For she hath lov - ed

96

A little faster.

perdendosi

ffff

Soprano Solo. (*from behind the scenes*)

Mar - ga-ri - - ta!

Sopranos.

much, O Lord!

Altos.

much, O Lord!

rit. *ffff*

THE APOTHEOSIS OF MARGARET.

CELESTIAL CHORUS. THOU RANSOMED SOUL.

Moderato.
a little slower.

Sopranos.

Thou ran - somed soul, Rest from thy

Altos.

Thou ran - somed soul, Rest from thy

1st Tenors.

Thou ran - somed soul, Rest from thy

Moderato. (♩ = 76.)

sor - row! Hap - less maid - en, through love didst thou

sor - row! Hap - less maid - en, through love didst thou

sor - row! Hap - less maid - en, through love didst thou

97

stray; Now, freed from earth, for thy love shalt thou

stray; Now, freed from earth, for thy love shalt thou

stray; Now, freed from earth, for thy love shalt thou

97

8

bor - row Robes of bright - ness that fade not a-

bor - row Robes of bright - ness that fade not a-

bor - row Robes of bright - ness that fade not a-

8

-way. Come! the Se - ra - phim a - wait thee!

-way. Come! the Se - ra - phim a - wait thee!

-way. Come! the Se - ra - phim a - wait thee!

8

98

Sopranos.

Come! the Se - ra - phim a - wait thee! Thy sis - ters,

Altos.

Come! the Se - ra - phim a - wait thee! Thy sis - ters,

1st Tenors.

Come! the Se - ra - phima - wait thee! Thy sis - ters,

2nd Tenors.

Come! the Se - ra - phima - wait thee! Thy sis - ters,

CHORUS of CHILDREN. (*ad lib.*)

98

p

Come! the Se - ra - phim a - wait thee! Thy sis - ters,

p

Come! the Se - ra - phim a - wait thee! Thy sis - ters,

98

8

by the Throne a - bi - ding, They shall

by the Throne a - bi - ding, They shall dry, shall

by the Throne a - bi - ding, They shall dry, shall

by the Throne a - bi - ding, They shall

by the Throne a - bi - ding, They shall

by the Throne a - bi - ding, They shall dry, shall

8

poco cresc. - - - - - - *f*

dry thine eyes, They shall calm, they shall calm thy

f

dry thine eyes, They shall calm, shall calm all thy

f

dry thine eyes, They shall calm, they shall calm thy

f

dry thine eyes, They shall calm, they shall calm thy

poco cresc. - - - - - - *f*

dry thine eyes, They shall calm, they shall calm thy

f

dry thine eyes, They shall calm, shall calm all thy

8

dim. p pp

earth - ly fears; In heav'n-ly love con - fi - ding, In

dim. p pp

earth - ly fears; In heav'n-ly love con-fi - ding,

dim.

earth - ly fears;

dim. pp

earth - ly fears; In heaven's

dim. p pp

earth - ly fears; In heav'n-ly love con - fi - ding, In

dim. p pp

earth - ly fears; In heav'n-ly love con-fi - ding,

8

heav'nly love con - fi - ding, Thou shalt smile, thou shalt

In heav'nly love confi - - ding, Thou shalt smile, thou shalt

pp

In love con-fi - - ding, Thou shalt smile, thou shalt

love now con - fi - - - ding, Thou shalt smile, thou shalt

heav'nly love con - fi - ding, Thou shalt smile, thou shalt

In heav'nly love confi - - ding, Thou shalt smile, thou shalt

8

99

smile through thy tears! Come, Mar - ga-

smile through thy tears! Come, Mar - ga-

smile through thy tears! Come, Mar - ga-

smile through thy tears! Come, Mar - ga-

smile through thy tears! Come, Mar - ga-

smile through thy tears! Come, Mar - ga-

8

99

(Ped.)

Soprano Solo (*behind the scenes.*)

Mar - ga - ri - - - -

- ri - - - - ta!

- ri - - - - ta!

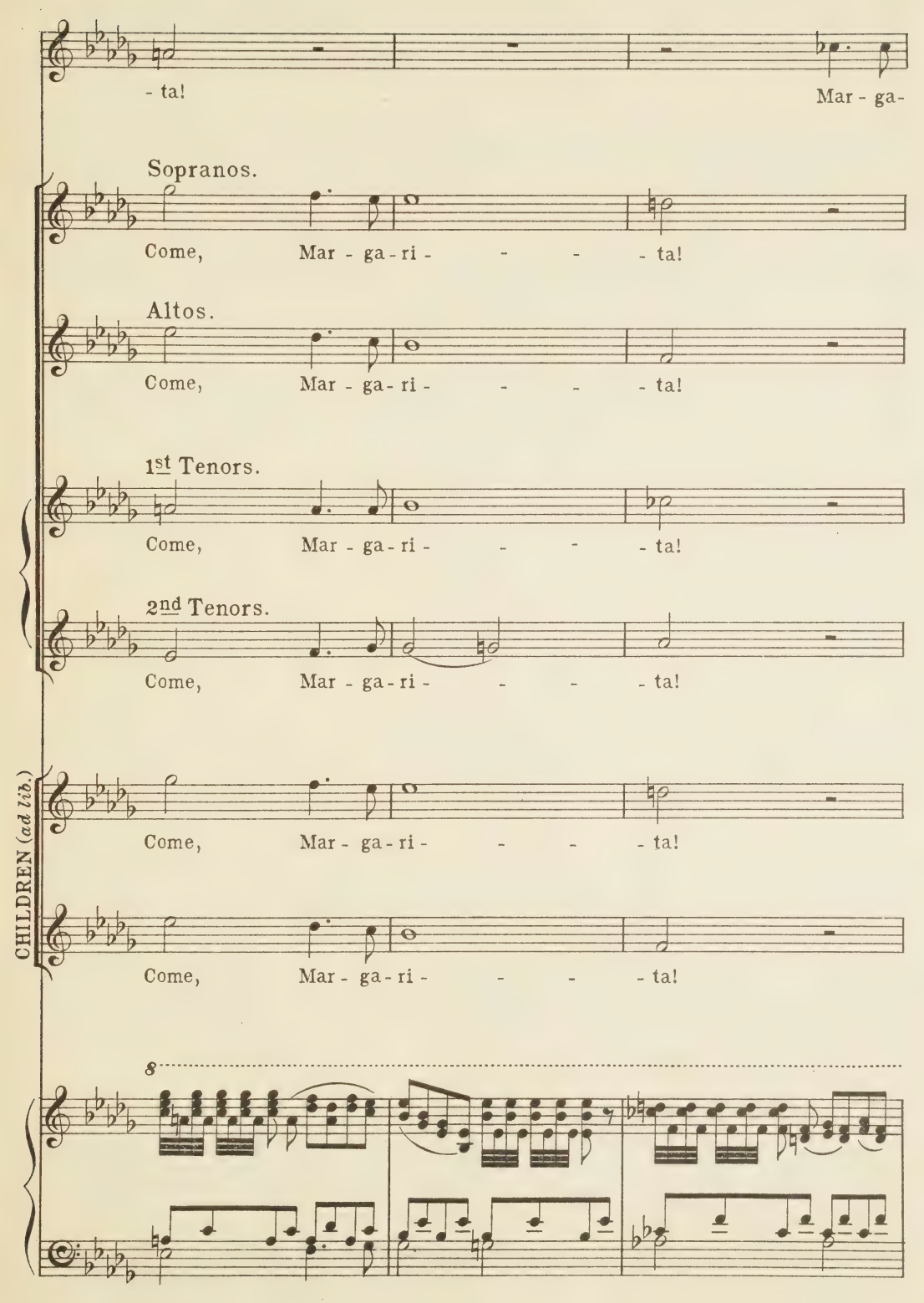
- ri - - - - ta!

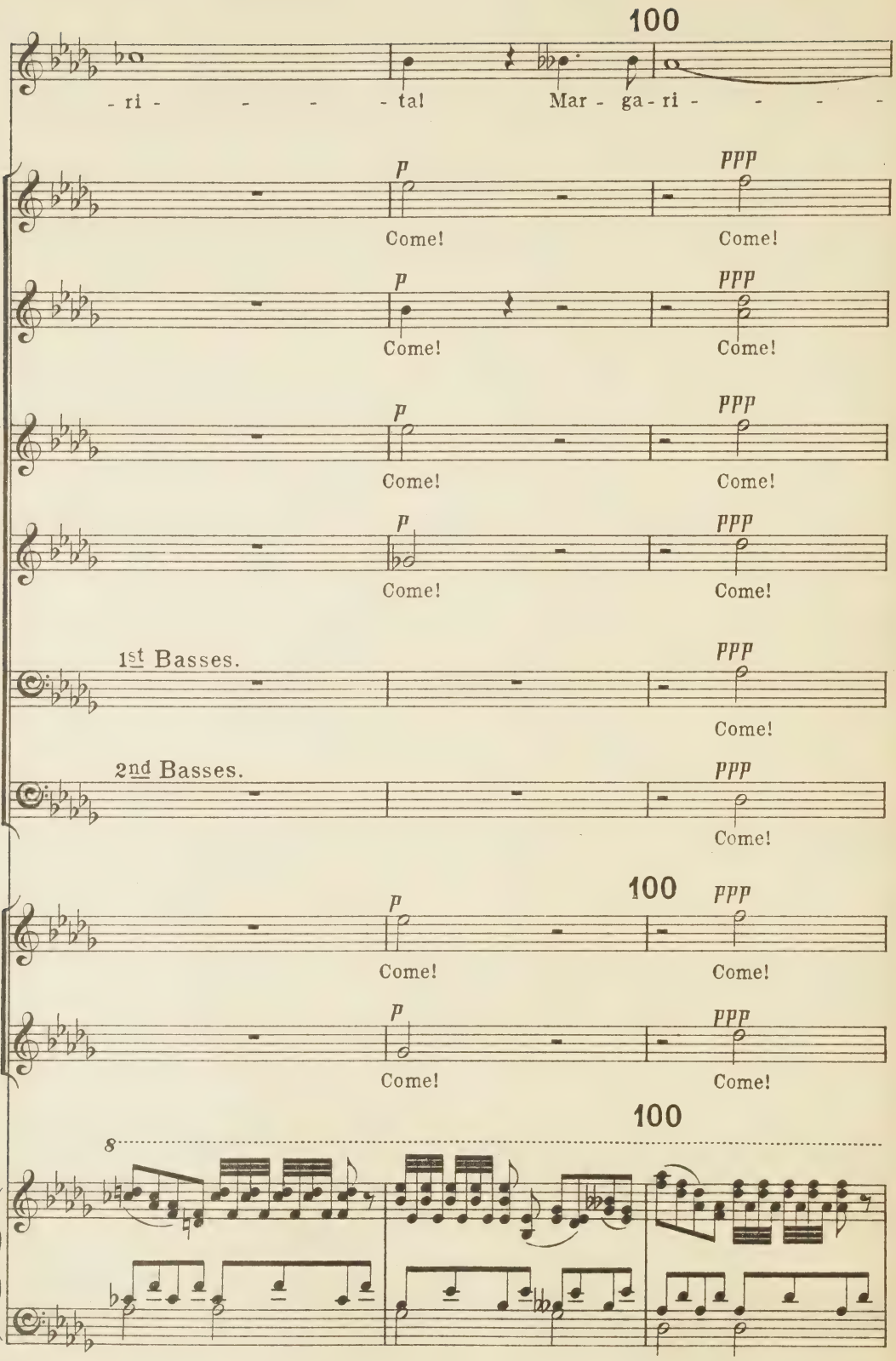
- ri - - - - ta!

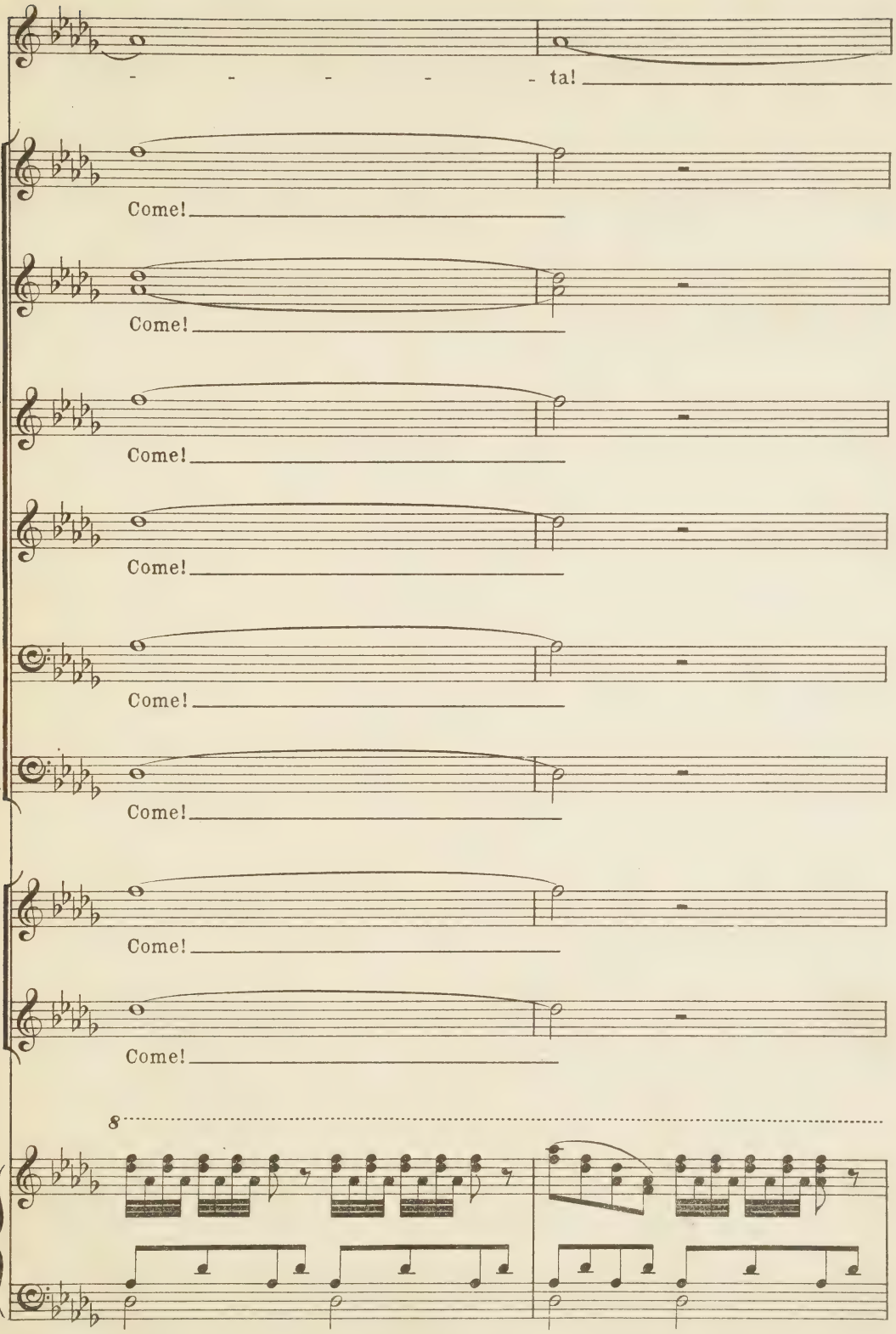
- ri - - - - ta!

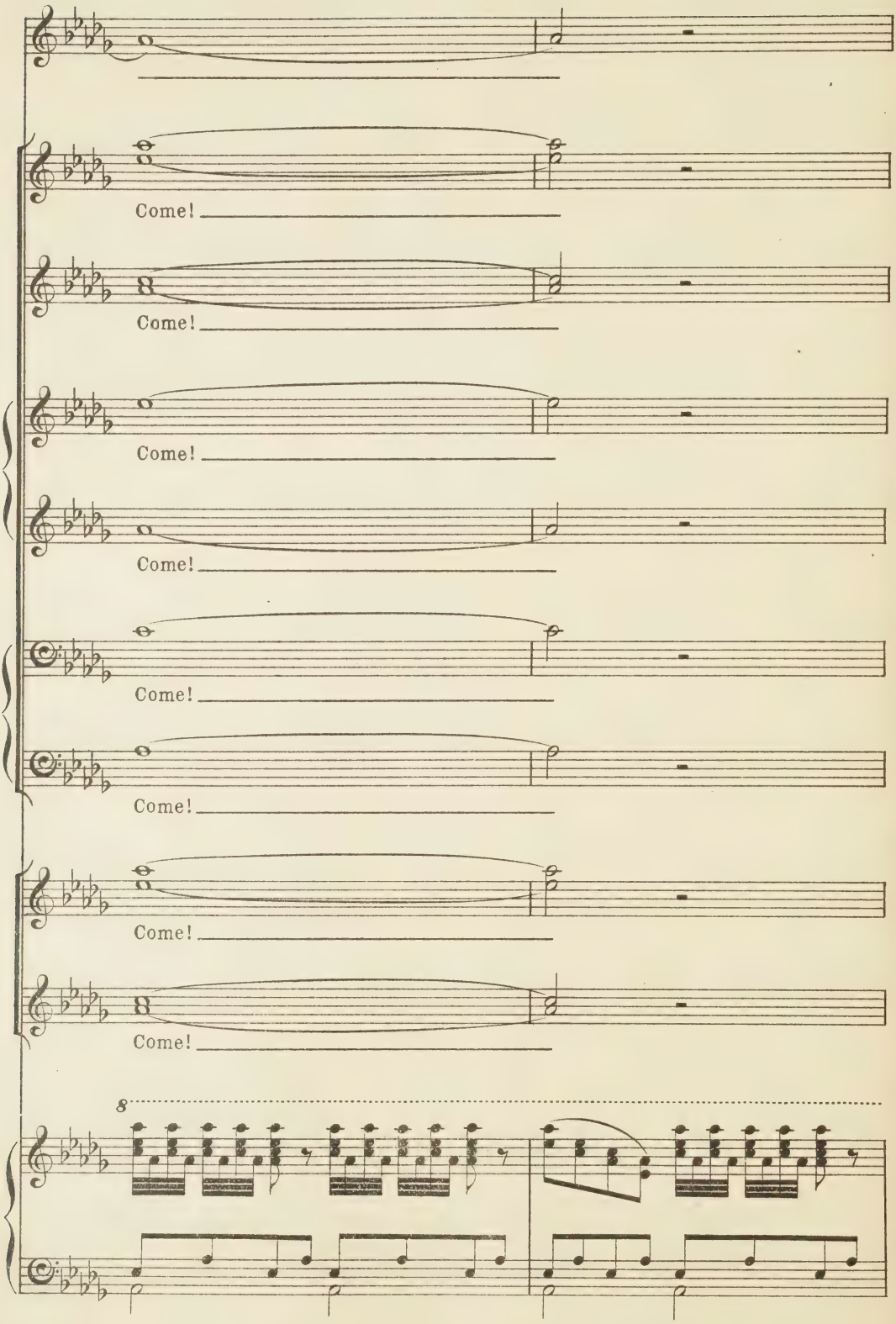
- ri - - - - ta!

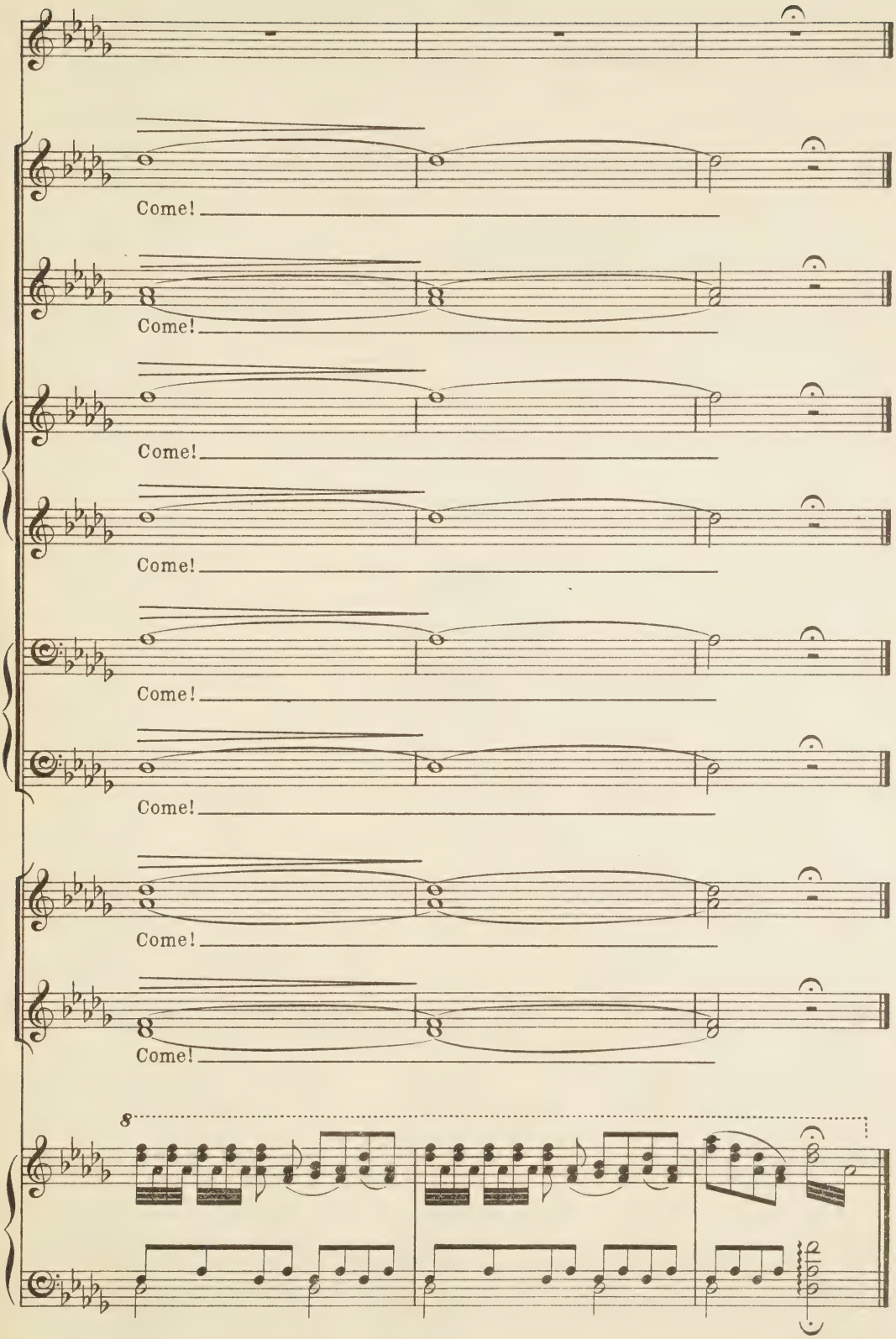
8


- ta!
Mar - ga-
Sopranos.
Come, Mar - ga - ri - - - - ta!
Altos.
Come, Mar - ga - ri - - - - ta!
1st Tenors.
Come, Mar - ga - ri - - - - ta!
2nd Tenors.
Come, Mar - ga - ri - - - - ta!
Come, Mar - ga - ri - - - - ta!
Come, Mar - ga - ri - - - - ta!
CHILDREN (ad lib.)
8


100
- ri - - - - ta! Mar - ga - ri - - - -
p
Come!
ppp
Come!
1st Basses.
2nd Basses.
100
8


- - - - - ta!
Come!
Come!
Come!
Come!
Come!
Come!
Come!
Come!
8


Come!
Come!
Come!
Come!
Come!
Come!
Come!
Come!
8



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E. ASPA.			
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ASTORGA.			
STABAT MATER	1/0	1/6	—
IVOR ATKINS.			
HYMN OF FAITH	1/6	—	—
J. C. BACH.			
I WRESTLE AND PRAY (Motet) (SOL-FA, 0/2) ...	0/4	—	—
J. S. BACH.			
A STRONGHOLD SURE (SOL-FA, Choruses only, 0/6)	1/0	—	—
BE NOT AFRAID (Motet) (SOL-FA, 0/4)	0/6	—	—
BIDE WITH US	1/0	—	—
BLESSING, GLORY, AND WISDOM	0/6	—	—
CHRIST LAY IN DEATH'S DARK PRISON ...	1/0	—	—
CHRISTMAS ORATORIO	2/0	2/6	4/0
DITTO (PARTS 1 & 2) (SOL-FA, 0/6)	1/0	—	—
DITTO (PARTS 3 & 4)	1/0	—	—
DITTO (PARTS 5 & 6)	1/0	—	—
COME, JESU, COME (Motet)	1/0	—	—
COME, REDEEMER OF OUR RACE	1/0	—	—
FROM DEPTHS OF WOE I CALL ON THEE	1/0	—	—
GIVE THE HUNGRY MAN THY BREAD ...	1/0	—	—
GOD GOETH UP WITH SHOUTING	1/0	—	—
GOD SO LOVED THE WORLD	1/0	—	—
GOD'S TIME IS THE BEST (SOL-FA, 0/6)	1/0	—	—
HOW BRIGHTLY SHINES	1/0	—	—
IF THOU BUT SUFFEREST GOD TO GUIDE	1/0	—	—
JESU, PRICELESS TREASURE (SOL-FA, 0/6) ...	1/0	—	—
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—
JESUS SLEEPS, WHAT HOPE REMAINETH ...	1/0	—	—
MAGNIFICAT, IN D	1/0	—	—
MASS, IN B MINOR (Choruses only, SOL-FA, 2/0) ...	2/6	3/0	4/0
MISSA BREVIS, IN A	1/6	—	—
MY SPIRIT WAS IN HEAVINESS (SOL-FA, 0/8) ...	1/0	—	—
NOW SHALL THE GRACE (SOL-FA, 0/6)	0/6	—	—
O LIGHT EVERLASTING (SOL-FA, 0/6)	1/0	—	—
O TEACH ME, LORD, MY DAYS TO NUMBER	1/0	—	—
PRAISE OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—
PRAISE THOU THE LORD, JERUSALEM ...	1/0	—	—
J. S. BACH (*continued*).			
SING YE TO THE LORD (Motet) (SOL-FA, 1/0) ...	1/0	—	—
SLEEPERS WAKE (SOL-FA, 0/6)	1/0	—	—
STRIKE, THOU HOUR SO LONG EXPECTED	1/0	—	—
THE LORD IS A SUN AND SHIELD	1/0	—	—
THE LORD IS MY SHEPHERD	1/0	—	—
THE PASSION (S. JOHN)	2/0	2/6	4/0
THE PASSION (S. MATTHEW)	2/6	3/0	—
DITTO (Abridged, as used at St. Paul's) ... (DITTO. CHORUSES ONLY AND WORDS OF SOLOS SOL-FA, 1/0)	1/6	2/0	—
THE SAGES OF SHEBA	1/0	—	—
THE SPIRIT ALSO HELPETH US (Motet) ...	1/0	—	—
THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY...	1/0	—	—
THOU GUIDE OF ISRAEL	1/0	—	—
WATCH YE, PRAY YE	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—
A. S. BAKER.			
COMMUNION SERVICE, IN E	1/6	—	—
GRANVILLE BANTOCK.			
THE FIRE-WORSHIPPERS	2/6	—	—
J. BARNBY.			
REBEKAH (SOL-FA, 0/9)	1/0	1/6	2/6
THE LORD IS KING (97th Psalm) (SOL-FA, 1/0) ...	1/6	2/0	—
KING ALL GLORIOUS (SOL-FA, 0/1½)	0/6	—	—
LEONARD BARNES.			
THE BRIDAL DAY	2/6	—	4/6
J. F. BARNETT.			
PARADISE AND THE PERI	4/0	—	6/0
THE ANCIENT MARINER (SOL-FA, 2/0)	3/6	4/0	5/0
THE RAISING OF LAZARUS	6/6	—	9/0
THE WISHING BELL (Female voices) (SOL-FA, 1/0)	2/6	—	—
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MASS IN A MAJOR (For Advent and Lent)... ...	1/0	—	—
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A CALM SEA AND A PROSPEROUS VOYAGE	0/4	—	—
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DITTO, SOL-FA (Latin and English)... ...	2/0	—	—
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OUT OF DARKNESS	1/0	—	—
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CHANDOS TE DEUM	1/0	1/6	2/6
CORONATION AND FUNERAL ANTHEMS ...	—	—	5/0
Or, singly:—			
LET THY HAND BE STRENGTHENED ...	0/6	—	—
MY HEART IS INDITING...	0/8	—	—
THE KING SHALL REJOICE (SOL-FA, 0/3) ...	0/6	—	—
THE WAYS OF ZION	1/0	—	—
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DETTINGEN TE DEUM	1/0	1/6	2/6
DIXIT DOMINUS (from Psalm cx.)	1/0	—	—
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A. H. D. PRENDERGAST.			
THE SECOND ADVENT...	1/6	—	—
F. W. PRIEST.			
THE CENTURION'S SERVANT	0/8	—	—
C. E. PRITCHARD.			
KUNACEPA	4/0	—	—
E. PROUT.			
DAMON AND PHINTIAS (Male voices)	2/6	—	—
FREEDOM	1/0	—	—
HEREWARD	4/0	—	—
QUEEN AIMÉE (Female voices)	1/6	—	—
THE HUNDREDTH PSALM (Sol-fa, 0/4)	1/0	—	—
THE RED CROSS KNIGHT (Sol-fa, 2/0)	4/0	4/6	6/0
PURCELL.			
DIDO AND ÆNEAS	2/6	—	—
ODE ON ST. CECILIA'S DAY (Choruses only and words of Solos (Sol-fa, 0/8)	2/0	—	—
TE DEUM AND JUBILATE, IN D	1/0	—	—
Ditto (Edited by Dr. Bridge) (Sol-fa, 0/6) ...	1/0	—	—
Ditto (Latin arrangement by R. R. Terry) ...	1/0	—	—
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THE MASQUE IN "DIOCLESIAN"	2/0	—	—
LADY RAMSAY.			
THE BLESSED DAMOZEL	2/6	—	—
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ORPHEUS (Power of Music) (Female voices) ... ... (Ditto, Sol-fa, 0/6)	1/6	—	—
VOGELWEID THE MINNESINGER (Operetta) ... (Ditto, Sol-fa, 0/6)	1/0	—	—
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DITTO, IN F ...	2/0	—	3/6
DITTO, IN G ...	2/0	—	3/6
MASS, IN A FLAT ...	1/0	1/6	2/6
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Do., IN C ...	1/0	1/6	2/6
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3 No longer mourn for me
4 Blow, blow, thou winter wind
5 When icicles hang by the wall

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*1 To Lucasta, on going to the wars
2 If thou would'st ease thine heart
*3 To Althea, from prison
*4 Why so pale and wan
5 Through the ivory gate
6 Of all the torments

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*1 Thine eyes still shined for me
*2 When lovers meet again
*3 When we two parted
4 Weep you no more
5 There be none of beauty's daughters
6 Bright star

FIFTH SET.

*1 A stray nymph of Dian
*2 Proud Maisie ...
*3 Crabbed age and youth
4 Lay a garland on my hearse
5 Love and laughter
6 A girl to her glass
7 A Lullaby

SIXTH SET.

*1 When comes my Gwen
*2 And yet I love her till I die
*3 Love is a bable
*4 I'm weaving sweet violets
5 At the hour the long day ends
6 Under the Greenwood Tree

SEVENTH SET.

1 On a time the amorous Silvy
2 Follow a shadow
3 Ye little birds that sit and sing
4 O never say that I was false of heart
5 Julia
6 Sleep

EIGHTH SET.

1 Whence
2 Nightfall in winter
3 Marian
4 Dirge in woods
5 Looking backward
6 Grapes

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5 You gentle nymphs	0	2
6 Come, pretty wag, and sing (Tonic Sol-fa, 1d.)	0	2
7 Ye thrilled me once	0	2
8 Better music ne'er was known	0	3
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